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ELEMENTS
OF
ELOCUTION.

VOL. II.



E L E M E N T S
O F
E L O C U T I O N.

Being the Substance of a
COURSE OF LECTURES

O N T H E
A R T O F R E A D I N G;

Delivered at several Colleges in the UNIVERSITY of
OXFORD.

I N T W O V O L U M E S.

V O L. II.

B Y J. W A L K E R,
Author of the Rhyming and Pronouncing Dictionary, &c. &c.

Eft quôdam prodire tenus ——— Hor.

L O N D O N,

Printed for the A U T H O R ;

And Sold by T. CADELL, in the Strand ; T. BECKET,
Corner of the Adelphi ; G. ROBINSON, Paternoster-
Row ; and J. DODSLEY, Pall-Mall.

MDCCLXXXI.

357C

ELEMENTS
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ELOCUTION

Being the substance of a

COURSE OF LECTURES



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OXFORD.

IN TWO VOLUMES

VOL. II.

R. Y. J. WALKER,

Author of the Rhyming and Pronouncing Dictionary, &c.

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MDCCLXXV

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ELE.

(11)

E L E M E N T S
O F
E L O C U T I O N.
A C C E N T.

AS accent relates to the pronunciation of words taken singly, it can have little to do in an essay on the pronunciation of words in succession, as elocution, perhaps, may not improperly be called; for as words justly pronounced are merely the materials for delivery, these must all be supposed to be in our own possession before we can possibly begin to arrange and display them to advantage. A person who pronounces every word singly with the greatest purity, may not be able to read well; and another may convey the sense of an author with great force and beauty,

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B

who

who does not always either pronounce the words justly, or place the accent on the proper syllable. The only point, therefore, in which it will be necessary to take notice of accent in reading, is *that* where the emphasis requires a transposition of it: this happens when two words which have a sameness in part of their formation, are opposed to each other in sense. Thus, if I pronounce the words *justice* and *injustice* as single words, I naturally place the accent on the penultimate syllable of both; but if I contrast them, and say—*Neither justice nor injustice have any thing to do with the present question*; in this sentence I naturally place the accent on the first syllable of *injustice*, in order the more forcibly and clearly to distinguish it from *justice*. This transposition of the accent, which is so evidently dictated by the sense, extends itself to all words which have a sameness of termination, though they may
not

not be directly opposite in sense; thus, if I wanted more particularly to show that I meant one requisite of dramatic story rather than another, I should say.—*In this species of composition, plausibility is much more essential than probability*; and in the pronounciation of these words, I should infallibly transpose the accent of both, from the third to the first syllables; in order to contrast those parts of the words which are distinguished from each other by the import of the sentence. As an instance of the necessity of attending to this emphatical accent, as it may be called, we need only give a passage from the Spectator, N^o 189.

In this case I may use the saying of an eminent wit, who upon some great men's pressing him to forgive his daughter who had married against his consent, told them he could refuse nothing to their instances, but that he would have them remember there was a difference between giving and *forgiving*.

4 ELEMENTS OF

In this example, we find the whole sense of the passage depends on placing the accent on the first syllable of *forgiving*, in order to contrast it more strongly with *giving*, to which it is opposed; as without this transposition of accent, the opposition, on which the sentiment turns, would be lost.

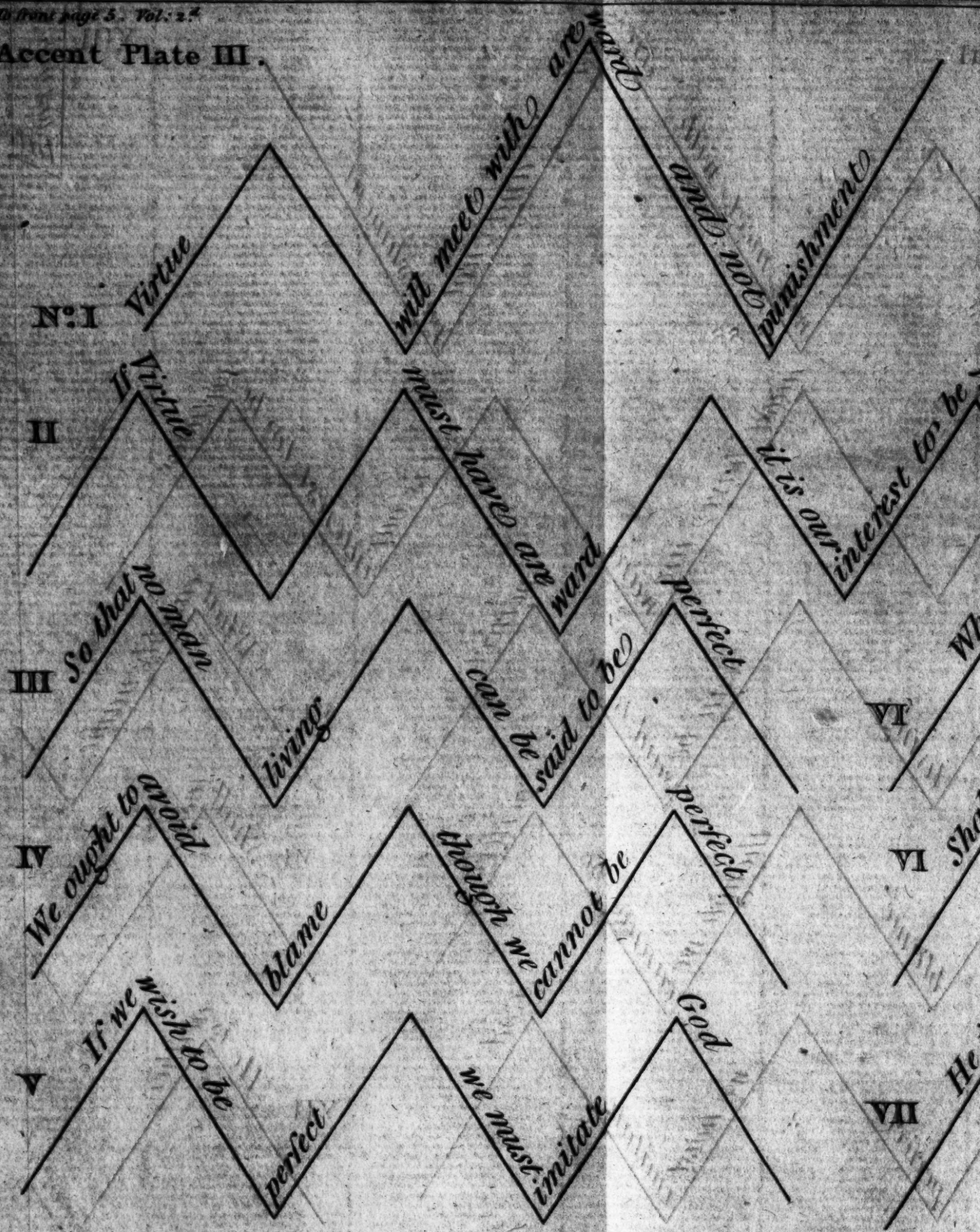
Another instance will more fully illustrate the necessity of attending to this emphatical accent.

The prince for the public good has a sovereign property in every private person's estate; and, consequently, his riches must *increase* or *decrease*, in proportion to the number and riches of his subjects. *Spect.* N° 200.

The words *increase* and *decrease* have, in this example, the accent on the first syllable of each, as it is there the contrast in the sense lies.

What has already been said of accent, as it relates to the art of reading, is, perhaps,

Accent Plate III.



VIII

Sooner or later

Virtue

must

meet with are

ward

rest to be virtuous

What earthly names

to intermentories.

VI

VI Shall

the free

breath

of a sacred

kind?

IV

He is neither

moved

by creatures nor intermentories.

VII

haps, more than sufficient; but so much has been said about the nature of this accent, both in the ancient and modern languages, that it may not be improper to offer a few thoughts on the subject here. Some authors confidently assert, that the accented syllable is pronounced in a higher tone than the rest, and others insist that it is not pronounced higher but louder only. Whatever may have been the nature of accent in the learned languages, certain it is, that the accented syllable in our own, is always louder than the rest, and if we attend ever so little to the two kinds of inflexion with which every accented word in a sentence is pronounced, we shall soon see that the accented syllable is either higher or lower than the rest, according to the inflexion which it adopts.

Thus in this sentence, Plate III. N° 8.

Spoiler or later virtue must meet with a reward.

Here I say the last syllable *ward* has the falling inflexion, and if we pronounce the word without emphasis, and merely as if we were concluding the subject, this syllable will be pronounced louder and lower than the syllable immediately preceding; but if we give emphasis to this syllable, by opposing it to something else, we shall find it pronounced both higher and louder than the preceding syllables. Thus in the following sentence, Plate III. N^o I.

Virtue will meet with a *reward*, and not punishment.

Here the word *reward* has the same inflexion as in the former instance, and the word *punishment* ends with the rising inflexion; but the syllable *ward* is perceptibly higher as well as louder than the syllable that precedes it. Again: if we give this word the rising inflexion, we shall find in this case, that without emphasis
the

ELOCUTION.

2

the accented syllable *ward* is pronounced both louder and higher than the preceding syllables. Thus N^o II.

If virtue must have a reward, it is our interest to be virtuous.

These observations compare the accented syllable with the preceding syllables only, it will in the next place be necessary to compare it with those that follow: for which purpose let us observe the pronunciation of this sentence, N^o III.

So that no man living can be said to be perfect.

If in this example we pronounce the word *perfect* without any emphasis, and merely as if we were concluding a discourse, we shall find the accented syllable adopting the falling inflexion, and pronounced somewhat higher and louder than the last. The same inflexion of voice upon the accented syllable, and the higher tone of this syllable than the last, will appear much more perceptibly by pronounc-

ing this word in the following sentence,
N^o IV,

We ought to avoid blame, though we cannot be *perfect*.

Here, I say, if we give the word *perfect* the falling inflexion, and pronounce it with emphasis, we shall find the first syllable very perceptibly higher and louder than the last; on the contrary, if we give the word *perfect* the rising inflexion, we shall find the accented syllable louder than the last, though not so high, for the last syllable perceptibly slides into a higher tone. Thus N^o V.

If we wish to be perfect, we must imitate God.

These observations will, perhaps, be still better conceived, by watching our pronunciation of a word where the accent is nearly in the middle. Thus in this passage of Shakespeare, N^o VI.

What

What earthly name to interrogatories,
 Shall task the free breath of a sacred king?

King John.

In this passage, I say, the syllable *rog* has the rising inflexion, and is pronounced perceptibly louder and higher than the two first, and louder and lower than the three last: but if we give this syllable the falling inflexion, as in this sentence, N^o VII.

He is neither moved by intreaties nor interrogatories,

Here, I say, the syllable *rog* if pronounced with the least degree of emphasis, is both louder and higher than either the preceding or subsequent syllables.

From these observations this general conclusion may be drawn; WHATEVER INFLECTION IS ADOPTED, THE ACCENTED SYLLABLE IS ALWAYS LOUDER THAN THE REST; BUT IF THE ACCENT IS PRONOUNCED WITH THE RISING INFLEXION, THE ACCENTED SYLLABLE

IS HIGHER THAN THE PRECEDING, AND LOWER THAN THE SUCCEEDING SYLLABLE; AND IF THE ACCENT HAS THE FALLING INFLEXION, THE ACCENTED SYLLABLE IS PRONOUNCED HIGHER THAN ANY OTHER SYLLABLE, EITHER PRECEDING OR SUCCEEDING. The only exception to this is, the sentence, N^o VIII. where the accent is on the last syllable of a word which has no emphasis, and is pronounced as at the conclusion of a discourse.

Sooner or later virtue must meet with its reward.

Here the last syllable, though pronounced louder than the first is evidently pronounced a degree lower.

It may not, perhaps, be improper to take notice of a usage of the word accent, which, though seemingly inaccurate, will be found upon examination, to be a just application of the word. It is the custom, not only of England, but of other parts
of

of the world, which are seats of empire, to call those modes of pronunciation used in parts distant from the capital, by the name of *accents*. Thus we say, a native of Ireland speaks English with the Irish, and a native of Scotland with the Scotch accent; though both these speakers pronounce every word with the accent on the very same syllable as the English. Why then do we say, they speak with a different accent? The reason is, that speaking sounds have never been sufficiently analyzed, to enable us to discover their component parts, which makes us take up with indefinite and unspecific terms, instead of such as are precise and appropriated to their object. This has greatly obscured the notion of accent, and led some * to suppose, that accent in our language is no more than a force upon a certain syllable of a word which distinguishes it from the

* Sheridan's Lectures, 4to. p. 41.

rest;

rest; but that this accent has no reference to inflexions of voice, and for that reason the word is used by us in the singular number. † Others have imagined, that we have two accents, the grave and acute; but in the definition of these, they seem only to mean that the latter has a greater degree of force than the former. Thus for want of the simple distinction of the rising and falling slide of the voice, with which every accented syllable must necessarily be pronounced, the nature of our own accent seems as obscure, and as little understood, as those of the Greeks and Romans; and it is to this obscurity we owe the supposed impropriety of calling a dialect by the name of accent: for though there are other differences in the Scotch and Irish pronunciation of English besides this, it is to the difference of accent that the chief diversity is owing: if we under-

† Essay on the Harmony of Language. *Robson*, 1774.
stand

stand accent only, as force or stress, there is, indeed, the slightest difference imaginable; since in both these kingdoms the stress is (to the exception of very few words indeed,) laid on the same syllable as in England: and, for this reason, the laws of poetry are exactly the same in all: but if we divide accent into grave and acute, and call the acute the stress with the rising inflexion, and the grave the stress with the falling inflexion, we shall then see the propriety of saying, such a one speaks with the Irish or Scotch accent; for though the Irish place the stress precisely on the same syllable as the English, it is often with a different inflexion; and the same may be said of the Scotch. Thus the Scotch pronounce the far greater part of their words with the acute accent, or rising inflection, and the Irish as constantly make use of the grave accent, or falling inflexion, while the English observe pretty nearly a
 due

due mixture of each. If we pronounce a sentence in these three different modes, it may, perhaps, suggest to the ear the truth of the foregoing observations.

SCOTCH.

Ex[^]ercise and tem[^]perance strength[^]en the constitu[^]tion.

IRISH.

Ex[^]ercise and tem[^]perance strength[^]en the constitu[^]tion.

ENGLISH.

Ex[^]ercise and tem[^]perance strength[^]en the constitu[^]tion.

If these observations are just, the Irish ought to habituate themselves to a more frequent use of the rising inflexion; and the Scotch to the falling, in order to acquire what is not (from this view of the subject) improperly called the English accent.

EMPHA-

EMPHASIS.

Introduction to the theory of emphasis.

EMphasis, in the most usual sense of the word, is that stress with which certain words are pronounced, so as to be distinguished from the rest of the sentence. Among the number of words we make use of in discourse, there will always be some which are more necessary to be understood than others; those things with which we suppose our hearers to be pre-acquainted, we express by such a subordination of stress as is suitable to the small importance of things already understood; while those of which our hearers are, either not fully informed, or which they might possibly misconceive, are enforced with such an increase of stress as makes it impossible for the hearer to overlook or mistake them. Thus, as in a picture, the
more

more essential parts of a sentence are raised, as it were, from the level of speaking, and the less necessary are, by this means, sunk into a comparative obscurity.

From this general idea of emphasis, it will readily appear of how much consequence it is to readers and speakers not to be mistaken in it; the necessity of distinguishing the emphatical words from the rest, has made writers on this subject extremely solicitous to give such rules for placing the emphasis, as may, in some measure, facilitate this difficult part of elocution: but few have gone farther than to tell us, that we must place the emphasis on that word in reading, which we should make emphatical in speaking; and though the importance of emphasis is insisted on with the utmost force and elegance of language, no assistance is given us to determine which is the emphatic word where several appear equally emphatical, nor have

have we any rule to distinguish between those words which have a greater, and those which have a lesser degree of stress; the sense of the author is the sole direction we are referred to, and all is left to the taste and understanding of the reader.

One writer, indeed, the author of the Philosophical Enquiry into the Delivery of written Language, has given us a distinction of emphasis into two kinds, which has thrown great light upon this abstruse subject. This gentleman distinguishes the stress into emphasis of force, and emphasis of sense. "Emphasis of force," he tells us, "is that stress we lay on almost every significant word; emphasis of sense, is that stress we lay on one or two particular words, which distinguishes them from all the rest in the sentence. The former stress," he observes, "is variable, according to the conception and taste of the reader, and

“ cannot be reduced to any certain rule :
“ the latter,” he says, “ is determined by
“ the sense of the author, and is always
“ fixed and invariable.” This distinction,
it must be owned, is, in general, a very
just one ; and a want of attending to it,
has occasioned great confusion in this sub-
ject, even in our best writers ; they per-
ceived, that besides those words which
were strongly emphatical, there were many
others that had a stress greatly superior to
the particles and less significant words, and
these they jumbled together under the ge-
neral term emphasis. Thus when the em-
phatical words were to be marked by be-
ing printed in a different character, we
find in several of the modern productions
on reading, that sometimes more than half
of the words are printed in *Italics*, and
considered as equally emphatical. The
wrong tendency of such a practice is suf-
ficiently obvious, but its origin was never
pointed

pointed out till the publication of the essay above mentioned. This must be allowed to have thrown considerable light on the subject, and it is by the assistance which this author has given, that I shall endeavour to push my enquiries into emphasis still farther than he has done: I shall not only establish the distinction he has laid down, but attempt to draw the line between these two kinds of emphasis, so as to mark more precisely the boundaries of each. To this distinction of emphasis, I shall add another: I shall make a distinction of each into two kinds, according to the inflexion of voice they adopt; which, though of the utmost importance in conveying a just idea of emphasis, has never been noticed by any of our writers on the subject. This distinction of emphasis arises naturally from the observations already laid down, on the rising and falling inflexion; we have seen the

importance of attending to these two inflexions in the several parts, and at the end of a sentence; and it is presumed, the utility of attending to the same inflexions, when applied to emphasis, will appear no less evident and unquestionable.

But before we enter into this distinction of emphatic inflexion, it may not be improper to show more precisely the distinction of emphasis, into that which arises from the peculiar sense of one or two words in a sentence, and that which arises from the greater importance of the nouns, verbs, and other significant words, than of connectives and particles. And first, let us examine some passages where only the latter kind of emphasis is found; this emphasis, if it may be so called, takes place on almost every word in a sentence, but the articles, prepositions, and smaller parts of speech; and by pronouncing these feebly, we give a force to the other words,

that

that is commonly, but improperly styled emphasis.

Thus in pronouncing the following sentence in the *Spectator*:

Gratian very often recommends the fine taste as the utmost perfection of an accomplished man. *Spectator*, N^o 409.

We may perceive a very evident difference in the force with which these words are pronounced: the article *the*, the conjunction and particle *as the*, and the preposition and article *of an*, are very distinguishable from the rest of the words by a less forcible pronunciation; and this less forcible pronunciation on the smaller words, raises the others to some degree of emphasis. If we pronounce the next sentence properly, we shall find several other words sink into an obscurity of the same kind, and by their means a comparative degree of force thrown on the rest of the words.

As this word arises very often in conversation, I shall endeavour to give some account of it; and to lay down rules how we may know whether we are possessed of it; and how we may acquire that fine taste in writing which is so much talked of among the polite world.
Ibid.

In this sentence we find the prepositions, conjunctions, and pronoun *it* pronounced with the same degree of feebleness as in the last instance; and besides these, we find the words, *I shall, we may, we are,* and *which is*, pronounced much more feebly than the rest of the words; this can be owing to nothing but the nature of the words themselves, which, though indicating *person, promise, power, and existence*, exhibit none of these particulars emphatically; that is, these words imply only such general circumstances as the objects are commonly supposed to be accompanied with, and therefore are anticipated or presupposed by the hearer: for whatever

ever the hearer is supposed to be acquainted with, is not the object of communication: the person speaking is under no necessity of telling his auditors that *he* in particular shall do any thing unless he means to distinguish himself from some other speaker; for that *he* speaks is very well understood by every one who hears him; and for this reason, whatever has been once mentioned, is generally pronounced afterwards with less force than at first, as supposed to be already sufficiently known.

I shall offer another instance to show that there is a considerable difference in the stress we lay on different words in a sentence, and then proceed to an examination of that stress which may be properly styled emphatical. Thus if we repeat the following sentence,

Exercise and temperance strengthen the constitution.

C 4

We

We find the particles *and* and *the*, pronounced much more feebly than the other words, and yet these other words cannot be properly called emphatical: for the stress that is laid on them is no more than what is necessary to convey distinctly the meaning of each word; but if an emphatical word is thrown into this sentence, we shall soon perceive a striking difference between these words and the emphatical one; thus, if we were to say,

Exercise and temperance strengthen even an indifferent constitution.

Here we shall find the word *indifferent* pronounced much more forcibly than the words *exercise*, *temperance*, and *strengthen*, as these words are more forcibly pronounced than the particles *and* and *the*, and even than the word *constitution*: for as this word comes immediately after the emphatic word *indifferent*, and is, by the very import of the emphasis, in some measure under-

understood, it sinks into the same degree of obscurity with the particles, and cannot be raised from this obscurity without diminishing the force of the emphatic word itself.

This brings us to a threefold distinction of words with regard to the force with which they are pronounced; namely, the conjunctions, particles, and words understood, which are obscurely and feebly pronounced; the substantives, verbs, and more significant words, which are firmly and distinctly pronounced; and the emphatical word, which is forcibly pronounced: it is the last of these only which can be properly styled emphasis, and it is to a discovery of the nature and cause of this emphasis, that all our attention ought to be directed.

And first we may observe, that if these distinctions are just, the common definition of emphasis is very faulty. Empha-

sis

sis is said to be a stress laid on one or more words to distinguish them from others; but this definition, as we have just seen, makes almost every word in a sentence emphatical, and, at the same time, confounds the distinction between words which have force from a peculiarity of meaning, and those which have force from having only more meaning than the particles. Here then we must endeavour to investigate a juster definition; such a one as will enable us to distinguish words which are really emphatical, from those which are only pronounced with common force: for, as the ingenious author above mentioned has observed, these latter words may sometimes be forcibly and sometimes feebly pronounced, without any importance to the sense; but the former, that is, such words as are truly emphatical, must always have their just degree of force and energy, or the sense will be manifestly injured:

jured: this emphasis, therefore, ought to be the first object of enquiry.

The principal circumstance that distinguishes emphatical words from others, seems to be a meaning which points out, or distinguishes, something as distinct or opposite to some other thing. When this opposition is expressed in words, it forms an antithesis, the opposite parts of which are always emphatical. Thus in the following couplet from Pope:

'Tis hard to say, if greater want of skill
Appear in writing or in judging ill.

The words *writing* and *judging* are opposed to each other, and are therefore the emphatical words: where we may likewise observe, that the disjunctive *or*, by which the antithesis is connected, means one of the things exclusively of the other; the same may be observed in another couplet from the same author; where one
branch

branch of the antithesis is not expressed, but understood.

Get wealth and place, if possible with grace,
If not by any means get wealth and place.

Here it appears evidently, that the words *any means*, which are the most emphatical, are directly opposed to the means understood by the word *grace*, and the last line is perfectly equivalent to this. "If not
" by these means, by any other means,
" get wealth and place."

In these instances, the opposition suggested by the emphatical word is evident at first sight; in other cases, perhaps, the antithesis is not quite so obvious, but if an emphasis can be laid on any word, we may be assured *that* word is in antithesis with some meaning agreeable to the general sense of the passage.

To illustrate this, let us pronounce a line of Marcus in Cato, where expressing
his

his indignation at the behaviour of Cæsar,
he says:

I'm tortur'd ev'n to madness, when I *think*
Of the proud victor——

And we shall find the greatest stress fall naturally on that word, which seems opposed to some common or general meaning; for the young hero does not say in the common and unemphatic sense of the word *think*, that he is tortured even to madness when thinks on Cæsar; but in the strong and emphatic sense of this word; which implies, not only “when I hear or
“discourse of him, but even when I think
“of him I am tortured even to madness.”

As the word *think* therefore rises above the common level of signification, it is pronounced above the common level of sound; and as this signification is opposed to a signification less forcible, the word may be properly said to be emphatical.

This

This more than ordinary meaning, or a meaning opposed to some other meaning, seems to be the principal source of emphasis; for if, as in the last instance, we find the words will bear this opposition to their common signification, we may be sure they are emphatical; this will be still more evident from another example:

By the faculty of a lively and picturesque imagination, a man in a dungeon is capable of entertaining himself with scenes and landscapes, more beautiful than any that can be found in the whole compass of nature.

Spectator, N^o 411.

If we read this passage without that emphasis which the word *dungeon* requires, we enervate the meaning, and scarcely give the sense of the author; for the import plainly is, that a lively imagination, not merely absent from beautiful scenes, but even in a dungeon, can form scenes more beautiful than any in nature.

This

This plenitude of meaning in a particular word, is not always so prominent as to be discernible by a common reader; but wherever it really exists, the general meaning of the author is greatly enforced by emphatically pointing it out.—Let us take an example:

Steele begins one of his letters in the *Spectator* by the following sentence:

I have very often lamented, and hinted my sorrow in several speculations, that the art of painting is so little made use of, to the improvement of our manners. *Spect. N^o 226.*

As in this sentence, which is the first in the essay, it is taken from, we find a new and important object introduced, so if we do not pronounce it with emphasis, it will not be sufficiently noticed. The word *painting*, as it stands in this sentence, may very well be supposed to be in contrast with other arts, which, though often used for the improvement of manners, are,
per-

perhaps, not so conducive to that end, as this particular art: this antithesis is perfectly understood if the word *painting* is made emphatical, but entirely lost if it is pronounced feebly: nay, sliding it over without emphasis, will suppose the hearer pre-acquainted with the subject to be treated, contrary to what is really the case; this will be still more apparent by pronouncing it both ways; first, without the proper stress on the word *painting*, and afterwards with it.

I have very often lamented, and hinted my sorrow in several speculations, that the art of painting is so little made use of to the improvement of our manners.

I have very often lamented, and hinted my sorrow in several speculations, that the art of *painting* is so little made use of to the improvement of our manners.

In these instances we find every emphatical word placed in opposition as it were

to

to some meaning which it seems to exclude.

Wherever the contrariety or opposition is expressed, we are at no loss for the emphatical words ; the greatest difficulty in reading, lies in a discovery of those words which are in opposition to something not expressed, but understood ; and the best method to find the emphasis in these sentences, is to take the word we suppose to be emphatical, and try whether it will admit of those words being supplied, which an emphasis on it would suggest ; if when these words are supplied, we find them not only agreeable to the meaning of the writer, but an improvement of his meaning, we may pronounce the word emphatical ; but if these words we supply, are not agreeable to the meaning of the words expressed, or else give them an affected and fanciful meaning, we ought by no means to lay the emphasis upon them :

Let us take an example of both these kinds of emphasis.

Mr. Addison, in one of his Spectators, showing the advantages of good taste; says,

A man of a polite imagination is let into a great many pleasures that the vulgar are not capable of receiving; he can converse with a picture, and find an agreeable companion in a statue. *Spect. N^o 411.*

We shall find but few readers lay any considerable stress upon the word *picture*, in this sentence; but if we examine it by the former rule, we shall find a stress upon this word a considerable embellishment to the thought; for it hints to the mind that a polite imagination does not only find pleasure in conversing with those objects which give pleasure to all, but with those which give pleasure to such only as can converse with them; here then the emphasis on the word *picture*, is not only an advantage to the thought, but in some mea-

measure necessary to it. This will appear still more evidently by reading the passage both ways, as in the last example.

But if emphasis does not improve, it always vitiates the sense; and, therefore, should be always avoided where the use of it is not evident: this will appear by placing an emphasis on a word in a sentence which does not require it.

I have several letters by me from people of good sense, who lament the depravity or poverty of taste the town is fallen into with relation to plays and public spectacles.

Spectator, N^o 208.

Now if we lay a considerable degree of emphasis upon the words *good sense* it will strongly suggest that the people here mentioned are not common or ordinary people, which, though not opposite to the meaning of the writer, does not seem necessary either to the completion or embellishment of it; for as particularly marking these

people out as persons of good sense, seems to obviate an objection that they might possibly be fools, and as it would not be very wise to suppose this objection, it would show as little wisdom to endeavour to preclude it by a more than ordinary stress; the plain words of the author, therefore, without any emphasis on them, sufficiently show his meaning.

From these observations, the following definition of emphasis seems naturally to arise. EMPHASIS, when applied to particular words, is THAT STRESS WE LAY ON WORDS WHICH ARE IN CONTRADICTION TO OTHER WORDS EITHER EXPRESSED OR UNDERSTOOD: and hence will follow this general rule. WHEREVER THERE IS CONTRADISTINCTION IN THE SENSE OF THE WORDS, THERE OUGHT TO BE EMPHASIS IN THE PRONUNCIATION OF THEM; the converse of this being equally true, WHEREVER WE PLACE

EM-

EMPHASIS WE SUGGEST THE IDEA OF CONTRADISTINCTION.

Emphasis thus investigated and defined, we may observe, that all words are pronounced either with emphatic force, accented force, or unaccented force; this last kind of force we may call by the name of feebleness; or, in other words, where the words are in contradistinction to other words, or to some sense implied, we may call them emphatic; where they do not denote contradistinction and yet are more important than the particles, we may call them accented, and the particles and lesser words we may call unaccented or feeble; for if we observe the pronunciation of these latter words, we shall find they have exactly the same feebleness as the unaccented syllables of a word whose accented syllable is pronounced with some degree of force: we shall see likewise, that an accented word, which has a degree of

force, when compared with unaccented words; when it is joined with an emphatic one, and pronounced immediately before or after it, sinks into a feebleness equal to the unaccented words; and that the unaccented syllables, even of an emphatic word, are pronounced with as much less force than the accented syllable, as the unaccented syllables of an accented word, are less forcible than the accented syllable of an unemphatic word. These observations are exemplified in the pronunciation of the following sentences.

Exercise and temperance strengthen the constitution.

Exercise and temperance strengthen even an *indifferent* constitution.

In the first of these sentences the particles *and* and *the* are pronounced like unaccented syllables of temperance and constitution: in the last sentence the word *constitution* is pronounced with the same feeble,

feebleness as the particles *and* and *the*; and the two last syllables of the emphatic word *indifferent*, are as much below the second syllable in force, as the particles and unaccented syllables [are below those which have an accent.

By this threefold distinction we are enabled to make very considerable advances in the methods of conveying instruction in reading; we cannot only mark the emphatic words as usual, but distinguish them from the accented: these again may be distinguished from the unaccented, and by these means we make a nearer approach to the sense of composition, and to a method of conveying our delivery of it to others. But a still greater advance remains to be made by another distinction: a distinction, which, to the former advantages of marking the different degrees of force on words, adds the still more striking difference of inflexion of voice. This

distinction, though obvious and palpable, is perfectly new ; and cannot fail to add greatly to instruction in speaking, as these two different inflexions of voice are the most marking and significant distinctions of speech.

As a specimen of the utility of these distinctions of emphasis and inflexion, we may observe, that a difference of character may express the different degrees of force with which every word is pronounced, and a different accent may show what inflexion each of these forces must adopt. Thus in the following example :

exercise and *temperance*, *strengthen* even an IN-
DIFFERENT constitution.

Here we see a threefold distinction of force : the word *indifferent* is emphatical, and has the greatest stress ; the words *exercise*, *temperance*, and *strengthen*, have a lesser degree of force ; and the words *and*, *even*, *an*, and *constitution*, have a still smaller

smaller degree of stress, and may be said to be absolutely feeble: and these different forces are diversified by the difference of inflexion, as marked in the example. But although in certain critical cases, where the sense of an author is difficult to point out, all these three distinctions may greatly assist us in conveying the exact pronunciation; yet in general, it will be quite sufficient to mark the emphatic word with small *Italics*, and the rest with *Roman* letters, without entering into the distinction of the feeble words from those that have a secondary force, which feeble words, if necessary to be pointed out, may be denoted by the small *Roman* letter, and their different inflexions by a different accent.

- ☞ Note. If an acute or grave accent is over the accented syllable of a word, it indicates that the word must be pronounced with the rising or falling inflexion, as much as if these accents had been placed at the end of the word.

THEORY OF EMPHATIC INFLEXION.

HAVING thus endeavoured to give a clear and distinct idea of the two different kinds of emphasis, and attempted to prove, that emphasis, properly so called, always supposes contradistinction or antithesis, either expressed or understood; it will now be necessary to show that every emphatic word, properly so called, is as much distinguished by the inflexion it adopts, as by the force with which it is pronounced.

We have seen already that where there is no emphasis, the most significant words in a sentence adopt a different inflexion of voice for the sake of variety and harmony: for provided the sentence reads well it is of no consequence on which words the different inflexions are placed. Thus in the following sentence;

Exercise\ and temperance/ strengthen/ the
constitution\.

In

In this sentence, I say, the words *temperance* and *strengthen* have the rising, and *exercise* and *constitution* the falling inflexion; but if this sentence were lengthened by the addition of another member, we should find the inflexions shift their places. Thus in the following sentence:

Exercise' and temperance\ strengthen\ the constitution' and sweeten' the enjoyments' of life\.

Here, I say, the words *exercise* and *constitution* have the rising, and *temperance* and *strengthen* the falling inflexion, as most agreeable to the harmony of the whole sentence: but if a word really emphatical had been in the first sentence, no additional member would have obliged it to alter its inflexion. Thus in the following sentence:

Exercise\ and temperance' strengthen' even an *indifferent*\ constitution.

Here the word *indifferent*, which is really emphatical, has the falling inflexion; and
this

this inflexion it will still preserve though we lengthen the sentence in imitation of the former by an additional member. For example :

Exercise[/] and temperance[\] strengthen[/] even an *indifferent*[\] constitution[/], and supply[\] in some[/] measure the imperfections[/] of nature[\].

Here we find that, however the inflexion may change place on the rest of the words, the word *indifferent* must always have the falling inflexion, or the sense of the sentence will not be brought perfectly out. In the same manner we may observe, that the same word in another sentence, when it requires the rising inflexion, cannot alter that inflexion to the falling, without injuring the sense. Thus in the following sentence.

He that has but an *indifferent* constitution ought to strengthen it by exercise and temperance.

Here the word *indifferent* must necessarily have the emphasis with the rising in-

flexion, whatever may be the inflexion on the other words.

As a farther proof that emphatic words cannot alter their inflexion, we need only attend to the pronunciation of a line in Milton, where two emphatic words are opposed to each other; speaking of Nimrod, he says,

Hunting (and *men* not *beasts*' shall be his game.) *B. xii. v. 30.*

In pronouncing this passage, we shall find every reader lay the falling inflexion on *men*, and the rising on *beasts*, as giving them a contrary position, that is, pronouncing *men* with the rising, and *beasts* with the falling inflexion, would soon convince us that the former arrangement is precisely what the sense demands.

From these observations this maxim arises, that as the emphasis of a word depends on the sense of a sentence, so the inflexion of voice which this emphatic word

word adopts, depends on the sense likewise, and is equally invariable: from whence it will evidently follow, that where there are two emphatic words in the same sentence, the sense alone can decide which is to have the rising, and which the falling inflexion of voice.

It has been already proved, that emphasis always implies antithesis; and that where this antithesis is agreeable to the sense of the author, the emphasis is proper; but that where there is no antithesis in the thought, there ought to be none on the words; because, whenever an emphasis is placed upon an improper word, it will suggest an antithesis, which either does not exist, or is not agreeable to the sense and intention of the writer.—Here some new light seems to be thrown on the nature of emphasis, and a line drawn to distinguish emphatic words from others; but still we are at a loss for the reason
why

why one emphatic word should adopt the rising inflexion, and another the falling : from the foregoing examples, it appears, that every emphatic word requires either the one or the other of these inflexions, and that the meaning of an author entirely depends on giving each emphatic word its peculiar inflexion. It does not seem therefore entirely useless, so far to enquire into the nature, or specific quality, if I may be allowed to call it so, of these two emphatic inflexions, as to be able to decide which we shall adopt where the sense of the author does not immediately dictate. Thus in a former quotation from Milton, when speaking of Nimrod, he says :

Hunting (and *men* not *beasts* shall be his game.

Here I say, the ear and understanding are both immediately satisfied upon pronouncing *men* with the falling, and *beasts* with the rising inflexion ; but in another line
of

of the same author, when speaking of Satan, he calls him,

The *tempter* e'er the *accuser* of mankind.

Here, I say, it is not quite so clear how we shall dispose of these two inflexions on the two emphatic words *tempter* and *accuser*; and an enquiry into the nature of these inflexions, so as to fix the peculiar import of each, may, perhaps, assist us in deciding with precision in this and similar instances.

It has been observed, that emphasis is divisible into two kinds, namely, into that where the antithesis is expressed, and that where it is only implied; or in other words, into that emphasis where there are two or more emphatic words corresponding to each other, and that where the emphatic word relates to some other word, not expressed but understood; an instance of the first is this:

When

When a Persian soldier was reviling Alexander the Great, his officer reprimanded him by saying, Sir, you were paid to fight against Alexander and not to rail at him. *Spectator*.

Here we find *fight* and *rail* are the two emphatic words which correspond to each other, and that the positive member which affirms something, adopts the falling inflexion on *fight*, and the negative member, which excludes something has the rising inflexion on *rail*.

An instance of the latter kind of emphasis is this :

By the faculty of a lively and picturesque imagination, a man in a dungeon is capable of entertaining himself with scenes and landscapes, more beautiful than any that can be found in the whole compass of nature.

Spectator, N^o 411.

Here we find the word *dungeon* emphatical, but it has not any correspondent word as in the other sentence. If we pro-

nounce this emphatic word with the falling inflexion the correspondent words which belong to this emphasis may be imagined to be nearly these, *not merely absent from beautiful scenes*; which if added to the word *dungeon*, we should find perfectly agreeable to the sense suggested by the emphasis on that word; if we draw out this latter sentence at length we shall find it consist of the same positive and negative parts as the former, and that the positive part assumes the falling, and the negative the rising inflexion in both.

EXAMPLES.

When a Persian soldier was reviling Alexander the Great, his officer reprimanded him by saying; Sir, you were paid to *fight* Alexander and not to *rail* at him.

By the faculty of a lively and picturesque imagination, a man in a *dungeon*, and not merely *absent* from beautiful scenes, is capable of entertaining himself with scenes and land-

landscips, more beautiful than any that can be found in the whole compass of nature.

Here then we are advanced one step towards a knowledge of what inflexion of voice we ought to use on one kind of emphasis; for WHENEVER THE EMPHATIC WORD POINTS OUT A PARTICULAR SENSE IN EXCLUSION OF SOME OTHER SENSE, THIS EMPHATIC WORD ADOPTS THE FALLING INFLEXION: the word *fight*, therefore, in the first, and *dungeon* in the last example, must necessarily be pronounced with the falling inflexion, as they tacitly exclude *rail*, and *mere absence from beautiful scenes*, which are in contradistinction to them.

Having thus discovered the specific import of one emphatic inflexion, it will not be very difficult to trace out the other: for as the import of these two inflexions may be presumed to be different, we may, by analogy, be led to conclude, that as the

emphatic word which excludes something in contradistinction to it, demands the falling inflexion, THE EMPHASIS WITH THE RISING INFLECTION IS TO BE PLACED ON THOSE WORDS, WHICH, THOUGH IN CONTRADISTINCTION TO SOMETHING, ELSE DO NOT ABSOLUTELY EXCLUDE ITS EXISTENCE. Let us try this by an example. Lothario, in the Fair Penitent, expressing his contempt for the opposition of Horatio, says :

By the joys
Which yet my soul has uncontroll'd pursu'd,
I would not turn aside from my least pleasure
Though all *thy*' force were arm'd to bar my
way. *Fair Penitent. Act ii.*

The word *thy*, in this passage, has the emphasis with the rising inflexion ; which intimates, that however Lothario might be restrained by the force of others, Horatio's force, at least, was too insignificant to control him : and as a farther proof
that

that this is the sense suggested by the rising inflexion on the word *thy*, if we do but alter the inflexion upon this word, by giving it the emphasis with the falling inflexion, we shall find, that instead of contempt and sneer, a compliment will be paid to Horatio; for it would imply as much as if Lothario had said, *I would not turn aside from my least pleasure, not only though common force, but even though thy force, great as it is, were armed to bar my way*: and that this cannot be the sense of the passage is evident.

Here then we seem arrived at the true principle of distinction in emphasis. ALL EMPHASIS HAS AN ANTITHESIS EITHER EXPRESSED OR UNDERSTOOD; IF THE EMPHASIS EXCLUDES THE ANTITHESIS, THE EMPHATIC WORD HAS THE FALLING INFLEXION; IF THE EMPHASIS DOES NOT EXCLUDE THE ANTITHESIS, THE EMPHATIC WORD HAS THE RISING

INFLEXION. The grand distinction, therefore, between the two emphatic inflexions is this; THE FALLING INFLEXION AFFIRMS SOMETHING IN THE EMPHASIS, AND DENIES WHAT IS OPPOSED TO IT IN THE ANTITHESIS; WHILE THE EMPHASIS WITH THE RISING INFLEXION, AFFIRMS SOMETHING IN THE EMPHASIS, WITHOUT DENYING WHAT IS OPPOSED TO IT IN THE ANTITHESIS: the former therefore from its affirming and denying absolutely, may be called the strong emphasis, and the latter from its affirming only, and not denying, may be called the weak emphasis. As a farther trial of the truth of these definitions, let us examine them by a few additional examples.

When Richard the Third rejects the proposal of the duke of Norfolk to pardon the rebels, he says:

Why

Why that, indeed, was our fixth Harry's way,
Which made his reign one scene of rude com-
motion:

I'll be in men's *despite* a monarch: no,
Let king's that *fear* forgive; blows and revenge
For me. *Richard III. Act 5.*

In this example, we find several words
emphatical; but the words *despite* and *fear*
particularly so: these are always pro-
nounced with the strong emphasis, which
always adopts the falling inflexion. In
the foregoing definition of this emphasis,
it is said, that the falling inflexion affirms
something in the emphasis, and denies
what is opposed to it in the antithesis;
and we accordingly find, that something
is affirmed of the words *despite* and *fear*,
and something is denied of the antithetic
objects suggested by these words, which
are *favour* and *fearlessness*; for the para-
phrase of these words when thus empha-
tical, would be, *I'll be, not in men's favour,*

but in their despite a monarch—and let not me who am fearless, but kings that fear, forgive : by which we perceive, the justness of the definition ; for what is affirmed of the emphatic object is denied of the antithetic object ; agreeably to the definition of the strong emphasis, or the emphasis with the falling inflexion : another example will serve farther to illustrate the nature of this species of emphasis.

When Cato is encouraging his little senate to hold out against Cæsar to the last, he says :

Why should Rome fall a *moment* ere her time ?

The emphasis, with the falling inflexion on the word *moment*, which is the inflexion it is always pronounced with, suggests an antithesis opposed to a moment, which antithesis is, *a very short time*, and the import of this emphasis at length, would be equivalent to this : *Why should Rome*

Rome fall not only a little, but even a moment before her time? By which phrase, we see the definition of this emphasis again exemplified; for something is affirmed of the emphatic object, and something is denied of the antithetic object. Another example will make the justness of the definition still more evident. King Henry, in Richard the Third, speaking of the softness of his disposition, says:

In my eyes *justice* has seem'd bloody.

Rich. III. Act i.

In this line the emphasis, with the falling inflexion on the word *justice*, intimates that *not only barbarity and cruelty, but even justice seemed bloody*: and here, as in the former examples, the emphatic phrase is a positive proposition, and the antithetic phrase a negative one.

The import of the emphasis with the rising inflexion, may be exemplified by the following passage. Horatio, in the

Fair

Fair Penitent, taxing Lothario with forgery, says :

'Twas base and poor, unworthy of a *man*
To forge a scroll so villainous and loose
And mark it with a noble lady's name.

Fair Penit. Act ii.

The word *man*, in the first line of this example, is the emphatic object, which must necessarily have the rising inflexion ; because this inflexion intimates, that something is affirmed of the emphatic, which is not denied of the antithetic object : the antithetic object to the word *man*, we may suppose, to be some being of a lower order ; and if this emphasis were paraphrased it would run thus : *'Twas base and poor, unworthy of a man, though not unworthy of a brute.* And thus we find, that in this emphasis, what is affirmed of the emphatic object is not denied of the antithetic object, agreeably to the definition laid down.

In

In the examples which have been hitherto produced, the emphasis has always clearly suggested the antithesis; and a paraphrase, formed by producing both the emphatic and antithetic object, has readily presented itself: but there are many instances, where, though the antithetic object is equally real, it is not so easily made out. In order to facilitate this operation, it will be necessary to observe, that the human feelings have recourse to the most minute distinctions imaginable for the sake of expressing those feelings with precision and force.

Thus when Lothario, in the Fair Penitent, says to Lucilla:

I see thou hast learn'd to *rail*'.

Fair Penit. Act i.

The emphasis with the rising inflexion on the word *rail*, does not suggest any precise antithetic object in opposition to it, but an indefinite something more excellent than

than railing, as if he had said, *I see thou hast learn'd to rail, if thou hast not acquired any art more excellent than railing*: but whether she has any such acquirement he leaves her to judge.

In the same manner, when Jane Shore is protesting her fidelity to Edward's issue, Gloster answers:

'Tis well—we'll *try* the temper of your heart.
Jane Shore, Act iv.

The emphasis with the falling inflexion on the word *try* suggests an antithesis, which makes it necessary to have recourse to the former speech: in this we find Jane Shore give proof of her fidelity by protestations; but Gloster replies, *'Tis well, we'll try the temper of your heart*; which is perfectly equivalent to saying, *We will not only prove your fidelity by talking, but by trial*; and as this amplifies and illustrates the sense of the passage, we may be sure the emphasis is properly placed.

An

An instance of an antithesis, perhaps, still less obvious, we have in the following line of Richard the Third, where Prince Edward apologizes for his brother's sarcastic ridicule on the duke of Gloucester :

I hope your grace knows how to *bear* with him.

Richard Act iii.

The word *bear*, in this sentence, is the emphatical word, and always pronounced with the rising inflexion ; but though we perceive at first hearing, the propriety of adopting this inflexion, we cannot so readily discover the antithetic object intimated by it ; it is not till we consider the definition of the neuter verb to *bear*, that we find out what is opposed to it ; the word *bear*, in the passage alluded to, indicates supporting a degree of displeasure, so as to seem pleased when we are not really so ; the antithetic object, therefore, must be, *being really pleased*, and the paraphrase, intimated by this emphasis will be this :

I hope

I hope your grace knows how to bear, or to seem pleased with him, though not to be really pleased with him.

Sometimes the sense of a passage makes it difficult to determine whether we must use the emphasis with the rising, or falling inflexion, and in this case, (though it seldom happens) we may adopt either the one or the other indifferently. Thus when Horatio, in the Fair Penitent, tells Calista that he came to her as a friend, she answers :

You are my *husband's* friend, the friend of
Altamont !/

The words *husband* and *Altamont*, in this line, are emphatical ; if they are both pronounced with the falling inflexion, it imports an absolute denial of the antithetic object, which is *the friendship of Horatio to her* ; if we pronounce them with the rising inflexion, it only *insinuates* that he is not her friend : and this latter emphasis,
seems

seems the most suitable to the situation of Calista, as at that time she has not so far broke terms with Horatio as absolutely to deny that he is her friend.

Thus have I been led insensibly by my subject into intricacies and distinctions, whither, perhaps, but few of my readers will be able to follow me: I might, indeed, have contented myself with less minuteness and precision, but the speculation appeared too curious and useful to be slightly treated. If what has been observed of these emphatic inflexions be true, we may take occasion to contemplate how few are the principles on which Divine Wisdom constructs operations of the greatest extent and variety: and, it may be presumed, that by being acquainted with these principles, we shall be better enabled to enter into the views of providence in the gift of speech, by perfecting and regulating it according to these views,

views, By a knowledge of the principles of grammar, we are enabled to express our thoughts with greater force, precision, and perspicuity; and it cannot be doubted, that a knowledge of the grammar of pronunciation, if it may be called so, will powerfully tend to the same useful purpose.

PRAC-

PRACTICAL SYSTEM OF EMPHASIS.

HAVING endeavoured to shew the nature of emphasis, properly so called, and attempted to distinguish it into its several kinds, according to the inflexion of voice it adopts; having made some efforts to ascertain the peculiar character of each emphatic inflexion, and by this means afforded some assistance to a discovery of the true emphasis in doubtful cases: it will be necessary in the next place to endeavour to reduce what has been said into a practical system, and to extend the former observations on emphatic inflexion to the pronunciation of every different species of emphasis. Hitherto we have treated chiefly of that emphasis, which may be called single; that is, either where the two emphatic words in antithesis with each other are expressed; or where but one of them is expressed, and the antithesis to it

is implied or understood. But besides these, there are instances where two emphatic words are opposed to two others; and sometimes, where three emphatic words are opposed to three others in the same sentence. Let us take a view of each of these different kinds of emphasis in its order:

1 { Exercise and temperance strengthen even an
indifferent constitution.

2 { You were paid to *fight* against Alexander,
and not to *rail* at him.

3 { The pleasures of the imagination are not so
gross as those of *sense*, nor so *refined*
as those of the *understanding*.

4 { *She* in her *girl* again is *courted*,
I go a *wooing* with my *boys*.

In the first example, we find the emphatic word *indifferent*, suggest an antithesis not expressed, namely, *not a good constitution*; this may be called the single emphasis implied.

In the second example, the word *fight* and *rail* are in antithesis with each other, and do not suggest any other antithetic objects; and this may be called the single emphasis expressed: but in the next example, the emphatic words *gross* and *refined*, are opposed to each other, and these are contrasted with the other two emphatic words, *sense* and *understanding*; and this mutual correspondence and opposition of four parts to each other, may not improperly be termed the double emphasis; and where three antithetic objects are opposed to three, as in N^o 4. we may call the assemblage a treble emphasis.

Single emphasis.

In the single emphasis we find the inflexions are so strictly appropriated to the nature of the emphasis, that a different arrangement of emphatic inflexion would inevitably alter the sense: this appropria-

tion of inflexion to sense does not seem to hold so strictly where the emphasis is double, or treble; for here, as the antithetic objects are almost always expressed, and there is seldom any danger of a mistake in the sense, we shall not wonder to find harmony claim her indisputable rights in making this sense most agreeable to the ear; for in an art, whose intention is to please, as well as instruct, we must never give up what is agreeable but for sake of instruction, which is itself the greatest pleasure. But though the inflexions of the double and treble emphasis frequently yield to the harmony of arrangement, the single emphasis expressed requires its specific inflexion on each part; for in the second example:

You were paid to *fight* against Alexander
and not to *rail* at him.

Here if we were to place the rising inflexion on *fight*, and the falling on *rail*, as
the

the harmony of cadence would intimate, we should soon find, that in the single emphasis expressed, there is as strict an appropriation of inflexion to the sense of the emphasis, as when but one part of the antithesis is expressed in the single emphasis implied. As the inflexions in this species of emphasis therefore, are of much more importance, and much more difficult to settle than those of the double and treble emphasis, it may not be improper, before we enter on the latter, to extend our speculations a little on the former.

Whatever may be the reason why the positive member of a sentence should adopt the emphasis with the falling inflexion, and the negative member the rising; certain it is, that this appropriation of emphatic inflexion to a positive or negative signification runs through the whole system of pronunciation. Agreeably to this arrangement, we constantly find good

readers finish negative sentences with the rising inflexion, where ordinary readers are sure to use the falling inflexion, and to drop the voice; and, perhaps this different pronunciation forms one of the greatest differences between good and bad readers: thus in the following sentence from the Oration of Demosthenes on the Crown, translated by Dr. Leland,

Observe then, Æschines; our ancestors acted thus in both these instances, not that they acted for their benefactors', not that they saw no danger in these expeditions'. Such considerations never could induce them to abandon those who fled to their protection.' No\.

From the nobler motives of glory and renown, they devoted their services to the distressed\.

There are few good readers who will not read the two first sentences of this passage so as to terminate them with the rising inflexion: and this manner of reading them we find agreeable to the paraphrase

phrase suggested by the falling inflexion, adopted by the positive signification of the last sentence; by which means all the sentences of this passage form parts of one thought, and may be reduced to the definition of the emphasis with the falling inflexion; as, *They acted from the nobler motives of glory and renown, and not inferior motives*!

Wherever, therefore, a negative sentence, or member of a sentence, is in opposition to a positive sentence, or member of a sentence, we find it usually adopt the rising inflexion: and often where there is no correspondent positive member or sentence expressed, if the negative member or sentence would admit of a positive, and that the sense of this positive is agreeable to the general tenor of the composition; in this case, likewise, we find the negative member or sentence adopt the rising inflexion. Thus in the

same oration, Demosthenes, speaking of the public works he had erected, says,

As to those public works so much the object of your ridicule, they, undoubtedly, demand a due share of honour and applause; but I rate them far beneath the great merit of my administration. It is not with stones nor bricks that I have fortified the city/. It is not from works like these that I derive my reputation./ Would you know my methods of fortifying/? Examine and you will find them, in the arms, the towns, the territories, the harbours I have secured; the navies, the troops, the armies I have raised/.

The two middle negative sentences of this passage, have not any correspondent positive sentences preceding or following them; but the rising inflexion on these sentences suggest a meaning so compatible with the mind of the speaker, that we cannot doubt of its being the true one; for it is equivalent to saying, *It is not with works like these that I have fortified the*

the city, but with something much better.

This will receive a farther illustration from another passage of the same orator.

For if you now pronounce, that, as my public conduct hath not been right, Ctesiphon must stand condemned, it must be thought that yourselves have acted wrong, not that you owe your present state to the caprice of fortune. But it cannot be. No, my countrymen! it cannot be you have acted wrong, in encountering danger bravely, for the liberty and safety of all Greece. No! by those generous souls of ancient times, who were exposed at Marathon! By those who stood arrayed at Plataea! By those who encountered the Persian fleet at Salamis! who fought at Artemisium! By all those illustrious sons of Athens, whose remains lie deposited in the public monuments! All of whom received the same honourable interment from their country: not those only who prevailed, not those only who were victorious. And with reason. What was the part of gallant men they all performed; their success was such, as the supreme director of the world dispensed to each.

The

The two last members of the first sentence we find naturally adopt their specific inflexions; that is, the positive member, the falling on *wrong*, and the negative the rising on *fortune*. The succeeding sentence has a negation in it that suits the rising inflexion much better than the falling, and therefore *Greece* has very properly the rising inflexion; and the latter members, *not those only who prevailed, not those only who were victorious*, will not admit of the falling inflexion without an evident prejudice to the sense.

Plausible, however, as this doctrine may appear, it is not pretended that it is universally true. It is certain, that a negative member of a sentence may often have the falling, and a positive member the rising inflexion: but it is as certain, that where the sentence is so constructed as to require the rising inflexion on the negative, and the falling on the positive part of the sentence,

tence, there is always both greater force and harmony.

From these observations, therefore, we may conclude, that in the single emphasis where harmony is not grossly violated, sense ought always to predominate: and hence will arise this general rule: **WHENEVER A SENTENCE IS COMPOSED OF A POSITIVE AND NEGATIVE PART, IF THIS POSITIVE AND NEGATIVE IMPORTS THAT SOMETHING IS AFFIRMED OF ONE OF THE THINGS WHICH IS DENIED OF THE OTHER; THE POSITIVE MUST HAVE THE FALLING AND THE NEGATIVE THE RISING INFLEXION.**

Small as the extent of this rule is, it appears to throw some light on the doctrine of emphasis; and particularly where the sense of a passage is not very obvious, and where harmony admits of a diversity of inflexion. Let us endeavour to reduce these speculations to practice.

In.

In a passage of Milton's *Paradise Lost*, the angel, speaking of Nimrod, says:

Hunting (and men\ not beasts' shall be his
game.) P. L. B. xii.

Every ear agrees to lay the emphasis with the falling inflexion on *men*, and the emphasis with the rising inflexion on *beasts*, agreeably to the rule just laid down; but when in the same author we meet with a description of Satan's coming down to be revenged on men in these words,—

for now

Satan now first inflam'd with rage came down,
The tempter ere th' accuser of mankind,
To wreck on innocent frail man his loss
Of that first battle and his flight to hell.

P. L. B. iv.

In the third line of this passage we find no such certainty in adapting a different inflexion to the two emphatic words *tempter* and *accuser*, as in the former instance.

A little

A little reflexion, however, obliges us to give the falling inflexion to *tempter*, and the rising to *accuser*; but the reason of this disposition does not readily occur. A little farther reflexion will induce us to resolve this arrangement of inflexion into the foregoing rule. For the word *ere*, signifying *before*, relates to the word *now*, in the former line, and the paraphrase of this emphasis is, *The tempter now, at this time, not the accuser, as he was afterwards*; whereas a transposition of emphatic inflexion, that is, the rising inflexion on *tempter*, and the falling on *accuser*, would infallibly suggest this sense.—*The tempter, not only before he was something more inimical than accuser, but before he was even the accuser of mankind.*—This paraphrase agrees so ill with the sense of the passage, and the former so well, that we need not hesitate a moment about the true emphasis.

The

The reason for placing the emphasis with the rising inflexion on *accuser*, and that with the falling on *tempter*, seems to arise from the same principle as that of placing the emphasis with the falling inflexion on the positive, and that with the rising inflexion on the negative part of a sentence ; for the priority of one thing to another is reducible to its being that thing at that time, and not another thing ; and the preferableness of one thing to another is equal to the choice being fixed on one thing and not another. Thus the following phrase ; “ I would rather * teach the
“ art of poisoning than that of sophistry,”
may be reduced to this : if I must teach one of these arts, I will teach poisoning

* This excellent sentiment is Dr. Priestley's, and as it stands in his *System of Oratory*, may serve for an example of a beautiful parenthesis ; “ If our views really be
“ to promote the interests of truth (and sooner would I
“ teach the art of poisoning than that of sophistry) this method hath another great advantage to recommend it.”
System of Orat. p. 46. See *Parenthesis*, p. 330. vol. i.

and

and not sophistry. But if one of these parts of the antithesis admits of emphasis, that is, if it appears to be the intention of the speaker, not to say simply that one thing is prior or preferable to another, but that one of these things, in the strictest sense of the word, and opposed to something of smaller import, is prior or preferable to another; or, if one of these things is said to be prior or preferable to another thing, taken in its strictest sense, and opposed to some other thing of less importance; in this case, I say, the emphasis with the falling inflexion is on that part of the antithesis which intimates something of more importance than is simply expressed. Thus in the following sentence,

I would die sooner than mention it.

If we mean only to declare our choice between dying and mentioning, the falling inflexion must be placed on *die*, as this is
the

the part of the sentence that corresponds to the positive part of the declaration : if we would express this choice with emphasis, so as to show that we would not only undergo great difficulties, but that we would even die sooner than mention it, the same inflexion is preserved on the same word, with a small addition of emphatic force ; if it were understood that we would die sooner than mention it, but for fear mention should be taken in too large a sense, we wish to express a resolution of dying before we would discover the smallest part of it ; in this case, I say, we should lay the strong emphasis and falling inflexion on *mention*, which would intimate a new antithesis, and be equivalent to saying, *I would not only die before I would declare or relate it, but even before I would mention it* ; and here we find the word *die* assume the weak emphasis and rising inflexion, as the question in this case is not
so

so much about dying, as about the degree of mention we are resolved not to make. But if both parts of the comparison are understood, and therefore to be taken simply and without emphasis, and it is the intention of the speaker to declare with emphasis the priority or preferableness only; in this case, the comparative word has the strong emphasis and falling inflexion, and the words compared has the the weak emphasis and rising inflexion. Thus Gay, in his fable of the Elephant and Bookseller, makes the latter offer the former pay for writing satire; and in order to show there is no necessity to hire beasts to prey on men, while men by envy prey on each other, says,

Envy's a *sharper* spur than pay.

Here the word *sharper* has the strong emphasis and falling inflexion, as *envy* is not said with emphasis, to be a sharper spur than pay, as envy is not here opposed to

any other disposition, or to a disposition less malevolent; nor is pay opposed to any other, or to a less reward; but the emphasis is confined to the comparative word *sharper*; as if he had said, *Envy is not only a spur equally sharp, but sharper than pay.*

On these principles we may account for the emphasis which a good actor always places on the first part of the antithesis in the following examples:

Ham. What! look'd he frowningly?

Hor. A countenance more in sorrow[\] than in anger'. *Shakspeare's Hamlet, Act i.*

It is a custom
More honored in the breach[\] than the observance. *Ibid.*

Oh! the blood more[\] fits,
To rouse a lion than to start a hare.

Shakspeare's First Part Hen. IV. Act i.

This last example is the parallel of that from Gay; and it is presumed, that a judicious

dicious actor would lay the great stress, that is, the emphasis with the falling inflexion on the word *more*, and give the words *lion* and *have* the weak emphasis and rising inflexion. For Hotspur, in this passage, is talking of dangers, and is not so much comparing them as the advantages that arise from them; and the paraphrase of this emphasis would be, *the resistance we make to great and small danger is not equal; a great danger stirs the blood much more than a small one.*

This drawing out the signification of emphatic words, seems the best guide in cases where the sense is not quite obvious, and will lead us to decide in many doubtful cases, where nothing but the taste of the reader is commonly appealed to. To illustrate this still farther, let us examine a line in Otway's *Venice Preserved*, where Pierre, expatiating on the wretched state of Venice, says:

Justice is lame as well as blind among us.

The phrase, *as well as*, signifies nothing more than parity, and is nearly similar in sense to the conjunction *and*; if therefore we lay the falling inflexion on *blind*, it would be equivalent to saying, *Justice is not only lame, but blind*; and this is a piece of information we did not want: for justice is always supposed to be blind. But the falling inflexion on *lame*, and the rising on *blind*, is equivalent to saying, *Justice is not only blind, as she is every where else, but in Venice she is lame as well as blind*. And that this is the true meaning of the passage cannot be doubted. If the poet had written the line in this manner:

Justice is as lame as she is blind among us.

The falling inflexion placed on *blind*, it would imply, that *Justice is not only very lame, but even as lame as she is blind*. Thus we see the sense varies with the different

em

emphasis we adopt, and is never fully and forcibly displayed, without the kind of emphasis that is peculiarly suited to it.

But it may be asked since the sense must be fully conceived before we can adapt the emphasis to the words, of what use it is to ring all these changes upon the different emphases, when, though we conceive them ever so distinctly, they will only suggest one particular sense, but will never tell us which we shall adopt as most suitable to the meaning of the author. To this it may be answered, that whatever tends to show the different import of each kind of emphasis, enables us the better to judge of the suitability or unsuitableness of each emphasis to the sense. This unfolding and displaying of what is suggested by each emphasis is that assistance to the understanding, which spectacles are to the eye; magnifying glasses are not calculated for those whose powers of sight

are so strong and clear as to have no need of them, nor for those who have no sight at all ; but for such as wish to view objects distinctly and with less labour than without this assistance. Where the sense is clear, we need no such assistance ; but where the sense is obscure and dubious, it can scarcely be doubted that displaying and unfolding it by such paraphrases as are suggested by the application of different kinds of emphasis, will tend greatly to take away the ambiguity, and show which kind of emphasis is most suitable to the sense.

As antithesis, therefore, either expressed, or understood, is the sole cause of emphasis, it will be deserving of all the reader's application to discover this antithesis where it is concealed, and to display it to advantage where it is expressed : in the former instances we perceived that the different branches of the antithesis necessarily

sarily required a different inflexion of voice; if one branch of the antithesis required the falling, the other necessarily required the rising; and if the first branch required the rising, the other almost as necessarily required the falling inflexion: for it is, perhaps, worthy of observation, that though the falling inflexion, if it be first in the sentence, necessarily requires its correspondent emphatic word to have the rising, yet if the first emphasis adopts the rising inflexion, it does not so invariably require its correspondent emphasis to be of the falling; but these instances occur so seldom that they scarcely form an exception to the contrary, which may therefore be very justly called a general rule.

This, perhaps, will be some guide to us in determining the inflexions we are to use on the different branches of an antithesis, when these branches are complex; for not unfrequently an antithesis consists

of four parts, two of which are opposed to two, which is called a double emphasis; and sometimes even three parts are opposed to three, and then the emphasis may be said to be trebled.

Double Emphasis.

The double emphasis seems most frequently to be regulated by the harmony of the sentence; for as it is a general rule, that the rising inflexion must take place in the middle of such a sentence, the second branch of the first member must necessarily have the rising inflexion, and the rest of the branches must have such an emphasis and inflexion, as contributes most to the harmony of the period: with this general rule, that the two parts of the antithesis have each of them the two different inflexions, arranged in an opposite order; that is, as two inflexions in the same member cannot be alike, if the second
branch

branch of the first member has the rising inflexion, the first branch must of course have the falling inflexion; and as the last branch of the second member forms the period, and therefore requires the falling inflexion, the first branch of this member must necessarily have the rising inflexion; this is the arrangement of inflexion which seems universally adopted by the ear, as it will be found, upon experiment, no other is so various and musical. An example will soon convince us of this:

The pleasures of the imagination, taken in their full extent, are not so *gross* as those of *sense*, nor so *refined* as those of the *understanding*. *Spect. N^o 411.*

In this example, the ear perceives the necessity of adopting the rising inflexion on the word *sense*; and for the sake of variety, lays the strong emphasis and falling inflexion on *gross*; and by the same anticipation, perceiving the period must have

have the falling inflexion on *imagination*, adopts the rising inflexion on *refined*; by these means, the greatest variety is obtained, and the sense inviolably preserved; for if we were to repeat this passage with contrary inflexions on the first member, we should soon perceive the impropriety.

The pleasures of imagination, taken in their full extent are not so *gross* as those of *sense*, nor so *refined* as those of the *understanding*.

Here we perceive the whole sentence is monotonous, by adopting the same inflexions in the same order on the first and last members; and the sense is manifestly injured by laying the strong emphasis and falling inflexion in the middle of the sentence, contrary to the general rule.

Treble Emphasis.

The treble emphasis, where all the parts are expressed, occurs but seldom, and when it does, there is seldom any difficulty in
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pronouncing it; for as each part has its correspondent part expressed, there is scarcely any necessity to enforce one more than the other, and they easily fall into a just and harmonious arrangement. Thus in the following lines:

She' in her girls\ again is courted'

I\ go a wooing' with my boys\.

Every emphatical words adopt that inflexion which the harmony of the verse would necessarily require, if there were not an emphatical word in the whole couplet. This arrangement of emphatic inflexions almost always takes place when every part of the treble emphasis is expressed, but when the double emphasis has two of its parts so emphatical as to imply two antithetic objects not expressed, and so to form a treble emphasis implied only; in this case, I say, it is not so easily determined how we are to place the emphatic inflexions. Thus in the following passage of Milton: *Parad. Lost*, Book I.

To reign is worth ambition, though in hell;
Better to reign in hell than serve in heaven.

The word *heaven* and *hell*, in the last line, besides the common antithesis which they form to each other, seem to have each of them an antithetic object distinct and separate, and so to form a treble emphasis, instead of a double one; for the emphasis, with the falling inflexion on *hell*, seems to intimate, that to reign is so desirable that it is better to reign, not only where it is attended with its usual cares, but even in hell, where it is attended with torments; and the same emphatic inflexion on *heaven*, implies, that servitude is not only detestable where it has its usual conveniencies, but even in heaven where it is attended with pleasures. These paraphrases implied by the emphases with the falling inflexion, seem not only to agree with the sense of the author, but necessarily to belong to it; and yet so agreeable is a contrary

trary arrangement of inflexion to the ear, that we seldom find this passage pronounced in this manner.

Let a whole assembly be desired to read these lines in Milton, and a single person will scarcely be found whose ear will not draw him into the common arrangement of emphatic inflexion, though contrary to the strongest sense of the passage:

To reign is worth ambition though in hell,
Better to *reign* in *hell*, than *serve* in
heaven.

Most readers, I say, in repeating these lines will pronounce the last line as it is marked; that is, they will lay the falling inflexion on *reign*, and the rising inflexion on *hell*; in order to diversify it from the two concluding branches of the antithesis; that is, the line will be exactly the same with respect to inflexion and emphasis as the following;

Not

Not so *gross* as those of *sense*, nor so *refined* as those of the understanding.

But if we attend to the sense of Milton, we shall find that the word *hell*, though in the middle of the antithesis, seems necessarily to require the falling inflexion; for, as we have observed, Satan's ambition to reign is so great, that he wishes to reign even in hell; that is, *not where reigning has its usual cares attending it, but even in hell, where it is accompanied with torments, suited to his superior wickedness*; if we wish to convey this sense strongly, which the words of the author will certainly admit of, we must necessarily place the emphasis with the falling inflexion on the word *hell*, and neglect the music of the line, which would require another arrangement; for if it is an invariable maxim, that where force and harmony are inconsistent, the preference must

must be given to the former; without all question, this passage ought to be read, not as it commonly is, in this manner:

* To reign is worth ambition, though in hell,
Better to *reign* in *hell* than *serve* in *heav'n*.

But in this,

To reign is worth ambition though in hell,
Better to *reign* in *hell* than *serve* in *heav'n*.

An emphasis of exactly the same kind is found in a saying of Julius Cæsar, who, when he was passing through an obscure village in Gaul, made use of these words:

I would rather be the *first* man in that *village* than the *second* in *Rome*.

The general harmony of pronunciation invariably inclines us at the first reading of this passage, to lay the emphasis with the falling inflexion on *first*, that with the

• Mr. Garrick, upon being asked to read these lines, repeated them at first in the former mode of placing the emphatic inflexions; but, upon re-considering them, approved of the latter.

rising

rising on *village*; the rising likewise on *second*, and the falling on *Rome*; but if we wish strongly to enforce the sense of the words, we must necessarily lay the rising inflexion on *first*, and the falling on *village*, in the following manner:

I would rather be the *first*' man in that *vil-*
lage' than the *second*' in *Rome*'.

For in this pronunciation we strongly enforce the desire he had for superiority, by making him prefer it, *not only in a common place, but even in that village, to inferiority, even in Rome.* If this latter mode of reading this sentence seems too turgid and emphatic for the historic style, what are we to think of that general rule that seems universally to be acknowledged by all readers; namely, that the sense of an author ought always to be enforced to the utmost, let the harmony be what it will? This maxim, however, I take to be rashly adopted; for, as we have before observed,

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reading seems to be a compromise between the rights of sense and sound. Obscurity is the greatest possible defect in reading; and no harmony whatever will make amends for it: but if the sense of a passage is sufficiently clear, it seems no infringement on the rights of the understanding to give this sufficiently clear sense an harmonious utterance. In this case, it is, perhaps, necessary to distinguish between *clear sense*, and *strong sense*; the first, is that which puts the author's meaning beyond the possibility of mistake; the latter, as it were, *adds* something to it, and places the sense in such a point of view as to give it, though not a different, yet a greater force than what the words immediately suggest; but if this additional force becomes harsh, quaint, or affected, the ear claims her rights in favour of harmony; and good taste will always admit her claim, when the rights

of the understanding are sufficiently secured.

Thus in that noble sentiment of Cato:

A day, an hour of virtuous liberty
Is worth a whole eternity in bondage.

[To pronounce this passage with the greatest force, we ought to lay the emphasis with the falling inflexion on *eternity*; as this would suggest a paraphrase perfectly illustrative of the sense, which is, that *a day, or an hour of virtuous liberty is not only worth more than the longest finite duration in bondage, but even a whole eternity*. This pronunciation, however, would necessarily give the rising inflexion to *bondage*, which would conclude the passage so inharmoniously, that the ear finds itself obliged to neglect this so forcible expression, and content itself with placing the rising inflexion on *eternity*, for the sake of the harmony of the cadence: and as the plain import of the word *eternity* is

suf-

sufficiently strong and emphatical, sense is no great loser by the sacrifice ; if, however the thought could have been so disposed as to have made a word so susceptible of force as *eternity* adopt the falling inflexion and conclude the line, the expression it is presumed would have been still stronger. Let us suppose, for instance, the two last lines had stood thus :

A day, an hour, in virtuous liberty,
Outweighs in bondage an eternity.

I do not contend that this alteration is not greatly inferior to the original in point of composition, from the necessity of adopting words less suitable ; but, I think, I may appeal to the ear of every critical speaker for the superiority of the latter with respect to the force and harmony of pronunciation. In the same manner it may be observed, that if the words in Milton were transposed as in the following line,

Better in *hell* to reign', than *serve*' in *heav'n*',
H 2 the

the falling inflexion on *hell*, and the rising on *reign* would preserve both the force and harmony; but I am far from presuming to judge whether the line would be better by this alteration. The same may be observed of the transposition of the saying of Cæsar:

In that *village* I had rather be the *first man* than the *second* in *Rome*.

By this arrangement we see the strongly emphatic words which require the falling inflexion are in the beginning and end of the sentence, and the two emphatic words that require the rising inflexion in the middle; and consequently, the inflexions on the two first and two last emphatic words are in a different order. But if a treble antithesis implied will often, for the sake of harmony, neglect such an emphasis as produces the greatest force, there is a much greater necessity for this sacrifice to sound where every part of the treble
anti-

antithesis is expressed. Thus in the following lines :

He' raised a mortal^ to the skies'

She' drew an angel' down^.

If for the sake of showing that Timothy did not only raise a mortal very high but even to the *skies* ; if, I say, for the sake of intimating this sense we lay the emphasis with the falling inflexion on *skies*, we shall ruin the harmony of the couplet : the same may be observed if we lay the same emphasis on *angel* ; for though this would intimate that St. Cecilia did not draw down a common being, but even an angel, yet this intimation would make no amends for the quaintness and discord this inflexion would occasion ; but if these lines had been so constructed as to admit of the emphasis with the falling inflexion on these words, perhaps we should not have found either sense or harmony the worse for it.

*He' to the skies\ a mortal' raised
An angel\ she' drew down\.*

Thus we perceive there are some things clear and decided, others ambiguous and indeterminate: the best decision in the latter case is, to observe the pronunciation of the best readers and speakers, and to mark it by the inflexions which are here made use of. A notation of this kind, will enable us to collect examples of different modes of pronunciation, and to form an opinion from examples of the best authority; by this means we shall be able to give some stability to those sounds which have hitherto been thought too fleeting and evanescent for retrospection.

General Emphasis.

Hitherto emphasis has been considered as appropriated to a particular word in a sentence, the peculiar sense of which demanded an increase of force, and an inflexion

flexion correspondent to that sense; we shall now endeavour to throw some light upon that emphatic force, which, when the composition is very animated and approaches to a close, we often lay upon several words in succession: this successive emphatic force does not, like the former, suggest any particular meaning excluded by it, and therefore may not improperly be called a general emphasis. This emphasis is not so much regulated by the sense of the author, as by the taste and feelings of the reader; and therefore does not admit of any certain rule; but as it is very strong and energetic when it is happily applied, it may not be useless to endeavour to give such rules as will naturally arise from a few examples.

When Lucius in Cato seems to have exhausted every topic in favour of giving up a hopeless war and submitting to Cæsar, he concludes with this emphatic period.

H 4

What

What men could do,
Is done already : heav'n and earth will witness
If' Rome\ must\ fall', that we are innocent.

The common manner of pronouncing this last line is to lay an emphasis with the rising inflexion on the word *must*, which is certainly a very just one, and may be called the particular emphasis; but if we were to place an emphasis on each of the four words, *if' Rome\ must\ fall'*; that is, the emphasis with the rising inflexion on *if*, that with the falling on *Rome* and *must*, and the rising on *fall*; if these emphases, I say, are pronounced with a distinct pause after each, it is inconceivable the force that will be given to these few words.

In the same manner, when Demosthenes is describing the former helpless state of Athens, he says,

There was a time then my fellow-citizens,
when the Lacedæmonians were sovereign mas-
ters

ters both by sea and land : when their troops and forts furrounded the intire circuit of Attica, when they possessed Eubœa, Tanagra, the whole Bœotian district, Megara, Ægina, Cleoné, and the other islands ; while this state had not one ship, *not\ one\ wall*.

The general mode of pronouncing the last member of this sentence, is, to lay an emphasis on the last word *wall* : this is unquestionably proper ; but if we lay an emphasis on the three last words, that is, the falling on *not*, the rising on *one*, and the falling on *wall*, and pause very distinctly between each ; we shall be at no loss to decide on the superiority of this general emphasis. We have another instance of the force of this general emphasis, in that beautiful climax of Zanga, in the tragedy of the Revenge :

That's truly great ! what think you 'twas
set up

The Greek and Roman name in such a lustre,
But

But doing right in stern despite of nature,
 Shutting their ears to all her little cries,
 When great august and godlike justice call'd,
 At Aulis one pour'd out a daughter's life,
 And gain'd more glory than by all his wars;
 Another slew a sister in just rage;
 A third, the theme of all succeeding times,
 Gave to the cruel ax a darling son :
 Nay more, for justice some devote themselves
 As he at Carthage, an immortal name !
 Yet there is *one\ step\ left* above them all,
 Above their history, above their fable ;
 A *wife\, bride\, mistress\, unenjoyed*
 Do that, and tread upon the Greek and Ro-
 man glory, *Act iv. Scene last.*

In pronouncing this passage, we shall find
 the generality of readers content them-
 selves with laying an emphasis upon the
 word *one* in the thirteenth line, and pro-
 nounce the two succeeding words *step* and
left without any particular force ; but if
 we give emphatic force to each of these
 three words, and at the same time pause
con-

considerably after every word, we shall find the whole line glow with meaning and energy; for though pronouncing the word *one*, with the emphasis and rising inflexion, and the succeeding words *step* and *left* with the same inflexion without emphasis, would undoubtedly bring out the author's sense; yet pronouncing *one* and *step*, both with emphasis and the falling inflexion, seems to snatch a grace beyond the reach of art, and fall in with the enthusiasm of the poet. The emphasis with the falling inflexion and increasing force, on the four successive words *wife*, *bride*, *mistress*, *unenjoyed*, in the last line but one, crowns the whole climax with suitable force and harmony.

Intermediate Member.

It now remains to say something of an emphatic circumstance, which, though not mentioned by any of our writers on
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the subject, seems of the utmost importance to an accurate idea of pronounciation.

It has been already observed, that emphatic force is relative : it may be likewise observed, that it is not relative only with respect to the inferior force which is given to the unemphatic words ; it is relative also with respect to the inflexion on those words that are not emphatical ; that is, emphasis derives as much force from pronouncing those words which are not emphatical with a peculiar inflexion, as it does from pronouncing the emphatic words themselves, with a suitable inflexion and greater force. Let us endeavour to illustrate this by an example :

Must we, in your person, crown the author of the public calamities, or must we destroy him ?

Æschines against Demosthenes.

Here, I say, in order to preserve to the two emphatical words, *crown* and *destroy*,
that

that force which the contrast demands, we must necessarily pronounce the intermediate member, *the author of the public calamities* with the rising inflexion, like *crown*, but in a feebler, though higher tone of voice; this mode of pronunciation places the opposite parts in full view, which would be necessarily obscured, if the words *author of the public calamities*, had the least portion either of force or variety. This will be farther illustrated by another example.

It is not he who has strengthened our fortifications, who hath digged our intrenchments, who hath disturbed the tombs of our ancestors, that should demand the honours of a patriot minister, but he who hath procured some intrinsic services to the state.

Here the intermediate member, *that should demand the honours of a patriot minister*, which agrees both with the positive and negative part of the sentence, must be
pro-

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pronounced in subordination to the word *ancestors*; that is, as this word has the emphasis with the rising inflexion, according to the general rule, the intermediate member must have the rising inflexion likewise, in a high and feeble tone of voice, and without any peculiar force upon any of the words.

Another example will render this rule still clearer:

A good man will love himself too well to lose an estate by gaming, and his neighbour too well to win one.

In this sentence as in the two former, there are two principal constructive parts, and between these parts there is a member which relates to both, and must be pronounced in subordination to both, else the force of each will be lost. This member is, *an estate by gaming*; the first principal constructive part of this sentence ends with the emphatic word *lose*, and as its
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ELOCUTION. III

connexion with the latter constructive part necessarily requires that it should be pronounced with the rising inflexion, every word of the intermediate member which follows it, must be pronounced with the rising inflexion likewise: for if any emphasis or variety of inflexion be given to this member, it will infallibly deprive the correspondent antithetic words, *himself*, *lose*, *neighbour*, and *win*, of all their force and harmony. Every word of this middle member, therefore, must be pronounced with the rising inflexion, in a somewhat higher tone than the word *lose*, and nearly approaching a monotone. On the contrary, if we were to place this member at the end of the sentence in this manner,

A good man will love himself too well to lose, and his neighbour too well to win an estate by gaming.

In this arrangement, in order to give force and variety to the correspondent emphatic

phatic words, the same inflexions must take place as before ; that is, *himself* must have the falling, *lose* the rising, *neighbour* the rising, and *win* the falling inflexion : and to preserve this order, which can alone give the sentence its due precision, the last member, *an estate by gaming*, must be pronounced with the same inflexion as the word *win*, but in a lower tone of voice, and approaching to a monotone : for if any force or variety is given to these words, it must necessarily be at the expence of those that are alone entitled to it. The bad effect, indeed, of pronouncing so many words at the end of a sentence in so low and feeble a tone, is apt to invite the ear to a different pronunciation at first, but a moment's reflection on the sense will induce us rather to dispense with a want of sound than of meaning. The first of these forms of arranging the words is indisputably the best ; and writers would do well to make it

it a rule in composition, never to finish a sentence with a member that relates to each part of a preceding antithesis; a neglect of this rule occasions many uncouth sentences even in our best authors.

Mr. Addison, speaking of the power of the imagination, says,

It would be in vain to enquire whether the power of imagining things strongly proceeds any greater perfection in the soul, or from any nicer texture in the brain of one man than of another. *Spect.* N^o 417.

In this sentence, in order to present each part of the antithesis, *soul* and *brain*, clearly and precisely to the mind, it will be necessary to confine the emphatic force to these words alone; and this can be done no other way than by laying the rising inflexion on *soul*, and the falling on *brain*, and pronouncing the last member *of one man than of another*, with the same inflexion as *brain*, but in a lower and al-

most monotonous tone of voice ; this will necessarily give an uncouthness to the sound of the sentence, but is absolutely necessary to give the sense of it strongly and clearly.

It is true, that by this mode of pronunciation, the intermediate member is presented less clearly to the mind ; but when we consider that the sense of it is nearly anticipated by the comparative *greater* and *nicer*, we shall with less reluctance give it up to the principal emphatic words, *soul* and *brain*.

It must not be dissimbled, however, that if this intermediate member contains an emphatical word, or extends to any length, it will be necessary to consider it as an essential member of the sentence, and to pronounce it with emphasis and variety. Thus if the sentence just quoted had been constructed in this manner :

A good

A good man will love himself too well to lose, and his neighbour too well to win, a very considerable sum by gaming.

If in reading this sentence we were to place the emphasis with the rising inflexion on *lose*, and the falling on *win*, and were to pronounce the rest of the sentence in a low monotonous tone of voice, in the same manner as when it contained but half the number of syllables, we should be both obscure and discordant, but as the last member is lengthened to double the number of syllables, we find it may be so pronounced as to form an harmonious cadence. Another example will show the necessity of sometimes breaking the general rule. Mr. Addison, speaking of the mutual polish and refinement which the intercourse between the sexes gives each other, concludes,

In a word: a man would not only be an unhappy, but a rude unfinished creature, were

he conversant with none but those of his own make. *Spect.* N° 433.

Here we find the intermediate member close the sentence, and is of such a length as to forbid the feeble monotone which is proper in other cases. It may not, however, be useless to observe, that when these intermediate members are so long, or of so much importance as to demand an emphatical pronounciation, the antithesis is in some measure obscured, and the sentence is deprived of spirit and vivacity.

Before we conclude this article, we may observe, that the emphasis on opposite parts, which obscures the intermediate member, is calculated more for the purposes of force than harmony ; and therefore ought to be observed with less rigour in verse than prose ; but where the former is familiar, argumentative, and strongly emphatical, it seems to require the obscure
pro-

pronunciation of the intermediate member no less than the latter.

EXAMPLE.

'Tis hard to say if greater want of skill
Appear in writing or in judging ill:
But of the two less dangerous is th' offence,
To tire our patience than mislead our sense;
Some few in that, but numbers err in this,
Ten censure wrong for one who writes amiss;
A fool might once himself alone expose,
Now one in verse makes many more in prose.

Pope's Essay on Crit.

In the first couplet of this passage, the word *ill*, which agrees to both the emphatic words, *writing* and *judging*, is pronounced feebly with the falling inflexion, after a strong pronunciation of the same inflexion on *judging*. In the next couplet *tire* and *patience*, *mislead* and *sense*, form a double emphasis, and come under the general rule; but in the next couplet, the words *wrong* and *amiss*, being only differ-

ent expressions for the same idea, are to be considered as an intermediate member to the two emphatic words *censure* and *write*, and pronounced feebly with the same inflexions as the words they follow.

From what has been said on this article, it appears of how much importance to reading and speaking is a judicious distribution of emphasis; and if what has been observed is true, it is evident how useful, and even necessary it must be, in teaching, to adopt something like the method of marking them here pointed out. Methods of this kind are usually rejected, because at first they are found rather to embarrass than assist the reader; but this will be found to be the case in every art where improvement arises chiefly from habit: the principles of music would embarrass and puzzle a performer who had learned only from the ear, but nothing but a knowledge of these principles could convey

vey to him the difficult passages of a composer, and enable him to acquire them without the assistance of a teacher. Reading, indeed, may be considered as a species of music; the organs of utterance are the instruments, but the mind itself is the performer; and, therefore, to pursue the similitude, though the mind may have a full conception of the sense of an author, and be able to judge nicely of the execution of others, yet if it has not imbibed the habit of performing on its own instrument, no expression will be produced. There is a certain mechanical dexterity to be acquired, before the beautiful conceptions we possess can be communicated to others. This mechanism is an essential part of all the fine arts. Nothing but habitual practice will give the musician his neatness of execution, the painter his force of colouring, and even the poet the happiest choice and arrangement of his words

and thoughts. How then can we expect that a luminous and elegant expression in reading and speaking can be acquired without a similar attention to habitual practice? This is the golden key to every excellence, but can be purchased only by labour, unremitting labour, and perseverance,

HAR.

HARMONIC INFLEXION.

BESIDES that variety which necessarily arises from an attention to the foregoing rules, that is, from annexing certain inflexions to sentences of a particular import or structure, there is still another source of variety, in those parts of a sentence where the sense is not at all concerned, and where the variety is merely to please the ear. It is certain, that if the sense of a sentence is strongly conveyed, it will seldom be inharmoniously pronounced; but it is as certain, there are many members of sentences which may be differently pronounced without affecting the sense, but which cannot be differently pronounced without greatly affecting their variety and harmony. Thus in the following sentence;

As we perceive the shadow to have moved along the dial-plate, but did not perceive it moving;

moving; and it appears that the grass has grown though nobody ever saw it grow: so the advances we make in knowledge, as they consist of such minute steps are only perceivable by the distance.

In this sentence, provided we do not drop the voice before the end, the sense of the sentence is not at all concerned in any of the inflexions, except that on *grow* in the middle, which must necessarily be the rising, and that on *distance* at the end, which must be the falling inflexion: if these inflexions are preserved on these words, the rest may take their chance, and the sense will be scarcely affected; but the dullest ear must perceive an infinite advantage to the harmony in placing the falling inflexion on *grown* in the first part of the sentence, and on *knowledge* in the last: and so natural is this pronunciation, that there are few readers so bad as not to place these inflexions on these words without any other guide than the ear.

This

This part of pronunciation, therefore, though of little importance to the sense, is of the utmost importance to the harmony of a sentence. Every writer on the subject has left it entirely to the ear; and, indeed, so nice are the principles on which harmony and variety in pronunciation depend, that it is no wonder any analysis of it has been shifted off, and classed among those things for which it is utterly impossible to give rules. But, as we have often observed, though the varieties of voice, in other respects are almost infinite, all these varieties are still reducible to two radical and essential differences, the upward and downward slide or inflexion; and therefore, though the high and low, the the loud and soft, the quick and slow, the forcible and feeble, admit of almost infinite degrees, every one of these differences and degrees must either adopt the rising or falling inflexion of voice; and these

these inflexions being more essential to the sense and harmony than any, or all the other differences, we have in the distinction of the voice into the rising and falling inflexion, a key to part of the harmony and variety so much admired, and, it may be added, a very essential part. If therefore no rules could be given for the application of these inflexions to the purposes of harmony and variety, the practicability of marking upon paper those which are actually made use of by good readers and speakers, would be of the utmost importance to elocution; but in this as well as in other cases, an attempt will be made to chalk out some rules, which it is hoped will not be entirely useless.

Preliminary Observations.

When similar members of sentences do not run into such a series, as brings them into the enumerative form; the voice,
both

both to relieve the ear, and impress the sense, falls naturally into a succession of inflexions, which is something similar to that used in the series, and at once gives force and variety: these inflexions sometimes take place at the beginning of a sentence, where the members are similar; but most commonly near the end, when the sentence is concluding with several similar members, which, without this inflexion on some particular words, would disgust the ear by a succession of similar sounds. This inflexion, from the obvious use of it, we may call the Harmonic Inflexion.

Difficult, and, perhaps, impossible as it is to describe sounds upon paper to those who are wholly unacquainted with them, the task is not quite so arduous when we address those who have a general idea of what we attempt to convey. If the nature of the rising and falling inflexions has been sufficiently conceived, the use of them

them in this particular will be easily pointed out. The harmonic inflexion then is using the rising and falling inflexion of the voice upon successive words, principally to please the ear, and break a continued chain of similar pauses. For the rising inflexion of the voice has nothing emphatical in it, nor the falling any thing concluding. As this latter inflexion, and the small pause that accompanies it, often takes place on words that are immediately connected in sense with what follows, it seems barely a resting place for the voice and ear, and such an enforcing of the sense as naturally arises from a more deliberate pronunciation of the words. That the voice may be in the falling inflexion without marking a conclusion in the sense, and even while it excites expectation of something to follow, is evident from the pronunciation of the first member of a series; but this falling inflexion of the voice

voice is essentially different from that which we commonly use when we conclude a sentence ; for, in the former case, as has been already observed, the voice is palpably raised higher than on the preceding words, though ending with the falling inflexion * ; in the latter, it *falls* gradually lower on several of the preceding words, and may properly be said to *drop*. An example will contribute greatly to the comprehending of this marking inflexion, so necessary to the variety and harmony of a sentence.

We may observe, that any single circumstance of what we have formerly seen often, raises up a whole scene of imagery, and awakens numberless ideas that before slept in the imagination ; such a particular smell or colour is able to fill the mind on a sudden with a picture of the fields or gardens where we first met with it ; and to *bring*' up into *view*\, all the variety of images that once attended it.

Spectator, N° 417.

* See Vol. I. p. 141, 145, 149.

We may here observe, that the former part of this letter has a succession of similar pauses till it comes to the semicolon, (which, from the complete sense it forms, might as well have been marked by a colon), and that the succeeding part of the sentence runs exactly into the same succession of similar pauses; which, if pronounced exactly alike, would offend the ear by a monotony. A good reader, therefore, solicitous to avoid a sameness of sound, throws his voice into the rising inflexion upon *bring*, and into the falling upon *view*, by which means a variety is introduced, and the period ends more harmoniously from the preparation made for it by the harmonic inflexion.

Another instance where this inflexion may be repeated successively, is, perhaps, better calculated to convey an idea of it.

We may learn from this observation which we have made on the mind of man, to take
par-

particular care, when we have once settled in a regular course of life, how we too frequently indulge ourselves in any the most innocent diversions and entertainments; since the mind may insensibly fall off from the relish of virtuous actions, and by degrees exchange that pleasure, which it takes in the performance of its duty, for delights of a much more inferior and unprofitable nature. *Spect.* N^o 447.

In this example, we have the same succession of similar pauses as in the last; and though the voice may very properly fix itself in the falling inflexion on the word *entertainments*, and by that means occasion some variety, yet the subsequent part of the period proceeds by similar pauses as well as the former, and therefore, the harmonic inflexion introduced upon the words *degrees* and *exchange*, and upon *that*, and *pleasure*, that is, the rising inflexion upon *degrees* and *that*, and the falling inflexion upon *exchange* and *pleasure*; by this means, I say, the monotony will be broken, the

thought enforced, and the period rendered much more musical.

One example more, where this inflexion may be oftener repeated, will still better enable us to show the real nature and use of it.

I must confess I think it below reasonable creatures to be altogether conversant in such diversions as are merely innocent, and have nothing else to recommend them but that there is no hurt in them. Whether any kind of gaming has even thus much to say for itself, I shall not determine; but I think it is very wonderful to see persons of the best sense passing away a dozen hours together in shuffling and dividing a pack of cards, with no other conversation but what is made up of a few game phrases, and no other ideas, but those of black and red spots ranged together in different figures. *Spect. N° 93.*

The necessity of introducing the harmonic inflexion in the latter part of this sentence will better appear, by first reading it in the

the common manner, and afterwards with the inflexion we have been describing; this will show the difficulty of avoiding a monotony without adopting this inflexion, and the variety and force it gives to the language and sentiment when it is adopted. The words *best* and *sense*; *passing* and *away*; *dozen* and *together*; *shuffling* and *dividing*; *other* and *conversation*; these words, I say, will be very apt to drag, and produce a sameness of sound if pronounced in the common way; but if the rising inflexion is used on the first, and the falling on the last of every pair, the monotony will be prevented, and a succession of sounds introduced, very descriptive of the repetition conveyed by the words.

Having thus endeavoured to convey a general idea of the necessity of this inflexion, we shall attempt to reduce the use of it to a few general rules:

Rule I. When similar members succeed each other at the beginning of a sentence, and commence a fresh subject, or a distinct part of a subject, the harmonic inflexion is better omitted.

EXAMPLES.

Those who are under the great officers of state, and are the instruments by which they act, have more frequent opportunities for the exercise of compassion and benevolence, than their superiors themselves. *Spect. N° 469.*

In this example, the first member commences a paragraph, and therefore the harmonic inflexion should not be used on *officers of state*: but in the next example, where a similar member of a sentence is preceded by three nearly similar periods, this inflexion falls very properly on the first member of the last of the succeeding sentences: that is the rising inflexion on the word *pleasure*, and the falling on the word *present*; and the falling inflexion

xion on *happiness*, and the rising on *hereafter*.

EXAMPLE.

There is nothing which strengthens faith more than morality : faith and morality naturally produce each other. A man is quickly convinced of the truth of religion who finds it not against his interest that it should be true. The *pleasure* he receives at *present*, and the *happiness* which he promises himself from it *hereafter*, will both dispose him very powerfully to give credit to it, according to the ordinary observation, that we are easy to believe what we wish. *Spect. N° 465.*

Were a human soul thus at a stand in her accomplishments, were her faculties to be full blown and incapable of further enlargements, I could imagine it might fall away insensibly, and drop at once into a state of annihilation. But can we believe a thinking being, that is in a perpetual progress of improvements, and travelling on from perfection to perfection, after having just looked abroad into the works of his Creator, and made a few discoveries

of his infinite goodness, wisdom, and power, must perish at her first setting out, and in the very beginning of her enquiries? *Speel.* N^o 111.

In this last example, the words *prografs*, *both*, and *improvements*, come under the above mentioned rule, and may very properly have the harmonic inflexion; and as the word *works* and *Creator* in the next member but one are under the same predicament, it will add greatly to the variety of this concluding sentence to pronounce these also with the same inflexion.

But the great object of the harmonic inflexion is forming the cadence: here it is, that harmony and variety are more peculiarly necessary, as the ear is more particularly affected by the close of a subject, or any branch of a subject, than by any other part of the composition. We have had frequent occasion to observe, that though a series of sentences may all require to be pronounced with the falling infle-

inflexion ; yet if they all belong to one subject, or one branch of a subject, usually called a paragraph, that the last of them only demands that depression of voice which marks a conclusion : to which observation we may add this general rule.

Rule II. When a series of similar sentences, or members of sentences, form a branch of a subject or paragraph ; the last sentence or member must fall gradually into a lower tone, and adopt the harmonic inflexion, on such words as form the most agreeable cadence.

EXAMPLE.

One of the most eminent mathematicians of the age has assured me, that the greatest pleasure he took in reading Virgil was in examining *Æneas's* voyage by the map ; as I question not but many a modern compiler of history would be delighted with little more in that divine author than in the bare matters of fact. *Spect. N^o 409.*

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Here we find placing the rising inflexion upon the word *little*, and the falling upon *more*; and the falling upon *divine*, and the rising upon *author*, gives both a distinctness and harmony to the cadence.

Gratian very often recommends the fine taste as the utmost perfection of an accomplished man. As this word arises very often in conversation, I shall endeavour to give some account of it; and to lay down rules how we may know whether we are possessed of it, and how we may acquire that fine taste of writing, which is so much talked of among the polite world. *Spect. N° 109.*

Placing the rising inflexion upon the word *how*, and the falling upon the word *acquire*; the falling inflexion upon the word *fine*, and the rising upon *writing*, prevents a sameness which would otherwise arise from the similitude of the three members, and gives an agreeable close to the sentence.

Our

Our general taste in England is for epigram, turns of wit, and forced conceits; which have no manner of influence either for the bettering or enlarging the mind of him who reads them, and have been carefully avoided by the greatest writers both ancient and modern.

Spectator, N^o 409.

In this instance, by giving the word *carefully* the rising, *avoided* the falling, *greatest* the falling, and *writers* the rising inflexion, we produce a various and harmonious fall to the period.

I would have every zealous man examine his heart thoroughly, and I believe he will often find, that what he calls a zeal for his religion, is either pride, interest, or ill nature.

Spectator, N^o. 185.

The word *often* having the rising, and *find* the falling inflexion, gives a peculiar energy, as well as harmony, to this sentence.

And that this temper of mind deludes a man very often into an opinion of his zeal, may appear

appear from the common behaviour of the atheist; who maintains, and spreads/ his opinions\ with as much\ heat/ as those who believe they do it only out of a passion for God's glory. *Spect. N° 185.*

Throwing the harmonic inflexion on the words *spreads* and *opinions*, and *much* and *heat*, adds greatly to the variety and harmony of this period.

Since I have mentioned this unaccountable zeal which appears in atheists and infidels, I must farther observe, that they are likewise in a most particular manner possessed with the spirit of bigotry. They are wedded/ to opinions\ full of contradiction\ and impossibility/, and at the same/ time\ look upon the smallest/ difficulty\ in an article\ of faith/ as a sufficient reason for rejecting it.

Spectator, N° 185.

As the rising inflexion on the word *wedded*, and the falling on the word *opinions*, the falling on *contradiction*, and the
rif-

rising on *impossibility*, prevents a sameness in the first member of the last sentence arising from its similitude to the closing member of the first, so the rising inflexion upon the words *same* and *smallest*, and the falling upon *time* and *difficulty*, and the falling upon *article*, and the rising upon *faith*; this arrangement of inflexions, I say, on the latter part of the sentence, gives a force, harmony, and variety, to the cadence.

We may be sure the metaphorical word taste would not have been so general in all tongues, had there not been a very great conformity between that mental taste, which is the subject of this paper, and that sensitive taste which gives us a relish of every different flavour that affects the palate. Accordingly we find\, there are as many degrees of refinement\ in the intellectual faculty, as in the sense which is marked out by this common denomination. *Spect. N^o 409.*

If

If we do but place the rising inflexion on *accordingly*, and the falling on *find*, the rising on *many*, and the falling on *refinement*, in the last sentence, we shall perceive a great variety, as well as precision and harmony, added to the whole passage.

HAR.

HARMONY OF PROSE.

THE foregoing observations on the harmony of the cadence, have, undoubtedly, suggested to the reader, that great object of ancient and modern composition, the harmony of prose; this is a subject so intimately connected with harmonious pronunciation, that it seems necessary to investigate the principles of that composition which is generally esteemed harmonious, in order, if possible, to throw some light upon the most accurate mode of delivering it.

The ancients thought harmonious prose to be only a looser kind of numbers, and resolved many passages of their most celebrated orations into such feet as composed verse. In modern languages, where accent stands for the quantity of the ancients, we find harmonious prose resolvable into an arrangement of accented syllables,
some-

somewhat similar to that of versification. The return of the accented syllable at certain intervals seems the common definition of both.

In verse we find these intervals nearly equal; and it is this equality which forms the measure. Thus in the following couplet:

Short is the date, alas! of modern rhymes;
And 'tis but just to let them live betimes.

Pope.

An undisciplined reader in pronouncing this sentence, would be apt, from the greater smoothness of the line, to lay the accent, or metrical emphasis as it may be called, on the word *is* in the first line; but as this would bring forward a word, which, from its nature is always sufficiently understood, a good reader will place the accent on *short* and *date*, and sink the words *is the* into a comparative obscurity; and as this interval of two syllables happens

pens at the beginning of a line, it is so far from having a bad effect on the ear, that it frequently relieves it from the too great sameness to which rhyming verse is always liable.

But if this inequality of interval is sometimes for the sake of variety necessary in verse, it is not to be wondered, that for a similar reason, we avoid as much as possible too great a regularity of interval between the accented syllables in prose. Loose and negligent, however, as prose may appear, it is not entirely destitute of measure: for it may be with confidence asserted, that, wherever a style is remarkably smooth and flowing, it is owing in some measure to a regular return of accented syllables. And though a strength and severity of style has in it something more excellent than the soft and flowing, yet the latter holds certainly a distinguished rank in composition. The music of lan-

language never displeases us, but when sense is sacrificed to sound; when both are compatible, we should deprive a thought of half its beauty, not to give it all the harmony of which language is susceptible. As all subjects are not masculine, sublime, and strong; all subjects do not require, and, indeed, are not suited to a strength and severity of style. Those, therefore, which are beautiful, didactic, and persuasive, demand a smoothness and elegance of language; which is not only agreeable, as it is suited to the objects it conveys, but, like fine colours or sounds, is, in some measure, pleasing for its own sake. Accordingly, we find, that, though we cannot so easily trace that accentual rhythmus, which forms the harmony of the beginning and middle of a sentence, yet the latter part, or what is commonly called the cadence, consists (when harmoniously constructed) of such

an arrangement of accented words, as approaches nearly to verse. Every ear will immediately find a ruggedness and want of harmony in the conclusion of the following sentence.

We are always complaining our days are few, and acting as though there would be no end of them. *Addison.*

The reason of this harshness seems to be, that vast chasm of unaccented words that extends from the word *acting*, to the word *end*. The ear, indeed, sensible of the want of accent, lays a little stress upon *though*, but this does not quite remedy the evil; still there are four words unaccented, and the sentence remains harsh: but if we alter its structure, by placing a word that admits of an accent in the middle of these four words, we shall find harmony succeed to harshness and inequality.

We are always complaining our days are few, and acting as though there would *never* be an end of them.

This difference, therefore, can arise from nothing but an unequal and unmetrical arrangement of accent in the former sentence, and a greater approach to equal and metrical arrangement of accent in the latter.

As a farther corroboration of the truth of this opinion, let us take a sentence remarkable for its harmony, and try whether it arises from the foregoing principles.

We hear at this distance but a faint echo of that thunder in Demosthenes, which shook the throne of Macedon to its foundations; and are sometimes at a loss for that conviction in the arguments of Cicero, that ballanced in the midst of convulsions the tottering republic of Rome.

In the latter part of this sentence, we find the accented syllables at exactly equal intervals from the word *sometimes* to the word *midst*; that is, there are three unaccented syllables between every accented syllable.

syllable; and from the word *midst* to the word *Rome*, there is an exact equality of intervals, that is, two unaccented syllables, or, which is perfectly equivalent, syllables pronounced in the time of two, to one unaccented.

Now if we change a few of the words of this sentence to others of different length and accent, we shall find the harmony of the sentence considerably diminished, though the sense may be inviolably preserved.

We hear at this distance but a faint echo of that thunder in Demosthenes which shook the throne of Macedon to its foundations; and are sometimes at a loss for that force in the proofs of Cicero, which balanced in the midst of anarchy the tottering state of Rome.

That full flow of prosaic harmony, so perceptible in the former sentence, is greatly diminished in this: and the reason seems plainly pointed out: for as the harmony

of verse is owing solely to an equal and regular return of accent, the harmony of prose must arise from the same source: that is, as verse owes its harmony entirely to a regular return of accent, prose can never be harmonious by a total want of it. The sole difference between them seems to lie in the constant, regular, and artificial arrangement of accent in the one, and the unstudied, various, and even opposite arrangement in the other. Verse, with some few exceptions, proceeds in a regular alternation of accent, from one end of the poem to the other; harmonious prose, on the contrary, in some members, adopts one species of arrangement, and in some another; but always so as to avoid such clusters of accents in one place, and such a total absence of them in another, as necessarily occasions a ruggedness and difficulty of pronunciation.

At first sight, perhaps, we should be led to suppose, that the intervals between the accents ought rather to diminish than increase as they approach the end of a sentence; and yet, if we consult the ear, we shall find that intervals of two unaccented syllables sound better even in the closing member of a sentence, than intervals of one unaccented syllable only. Let us take the following sentence as an example of this.

Demetrius compares prosperity to the indulgence of a fond mother to a child, which often proves his ruin; but the affection of the divine Being to that of a wise father, who would have his sons exercised in labour, disappointment, and pain, that they may gather strength and fortitude.

Now if instead of the word *strength*, we substitute *experience*, though the sense may be weakened, the sound will, perhaps, be improved; and if the ears of

others should agree with mine in this particular, it may be laid down as a rule, that other circumstances being equal, the last members of sentences, ought rather to end in the dactylic than in the iambic measure. In this appellation of the measure of prose, I adopt the terms generally made use of, and particularly by Mason, in his Essay on Prosaic Numbers. This gentleman deserves much praise for his attempt to investigate the causes of prosaic harmony, but appears to me to have an idea of English metre so blended with that of the Latin and Greek, as to throw confusion and error over his whole performance. For what can we make of his placing two long quantities over the two syllables of the words *sēntēnce* and *spōndēe*? These words can have but one accent each, and it is accent, or emphasis, and these only, and not any length or openness of the vowels that forms English metre, or
that

that rhythmus which is analogous to it in prose.

Hitherto I have considered poetic and prosaic harmony as arising from an harmonious and rhythmical arrangement of accent; and it is with some diffidence I venture upon a farther explication of this subject upon principles which have never yet been thought of: but I presume it will be found, upon enquiry, that the various and harmonious arrangement of the rising and falling inflexions of the voice is no less the cause of harmony, both in verse and prose, than the metrical arrangement of accent and emphasis.

HARMONY OF PROSAIC INFLEXIONS.

THE melody both of prose and verse seems to consist as much in such an arrangement of emphatic inflexion, as suits the sense, and is agreeable to the ear, as it does in a rhythmical disposition of accented and emphatic syllables. To illustrate this observation, let us take the famous couplet of Sir John Denham, in Praise of the Thames, marked with the long and short quantities by Mr. Mason, in his Essay on the Principles of Harmony, p. 60.

Though dēep | yēt clēar, | though gēn | tlē yēt
nōt dūll,
Strōng with | oūt rāge; | wīthoūt | ō'erflōw-
īng fūll.

Mr. Maſon, by the long quantity means the accented, and by the ſhort quantity the unaccented ſyllable; and if we do but read this couplet with the ſame inflexions

upon

upon every syllable marked with the long quantity, we shall soon see how much it owes its harmony to a diversity of inflexion, rhythmically arranged. And first let us read this couplet by placing the accent or emphasis with the rising inflexion on every syllable marked with long quantity.

Though deep' yet clear', though gen'tle yet
not dull'

Strong' without rage'; without' o'erflow'ing
full'.

In this mode of reading the couplet, we form a stress on nearly alternate syllables, which constitutes the essence of poetry, but by a perfect sameness of inflexion on the accented syllables we reduce it to a monotony worse than the most inharmonious prose. If we give the falling inflexion to each accented word in this manner ;

Though deep\ yet clear\, though gen\tle yet
not dull\,

Strong\ without rage\; without\ o'erflow\ing
full\.

We

We shall find a monotony as disgusting as the former. But if we preserve the same syllables accented, and only alter the inflexion, we shall soon see diversity and harmony instead of sameness and monotony.

Though deep' yet clear\, though gen\tle yet
not\ dull/,

Strong\ without rage/; without\ o'erflow'ing
full\.

By placing the accent or emphasis with the rising inflexion on *deep*, the falling on *clear* and *gentle*, and the rising on *not* and *dull*, in the first line; and the accent or emphasis with the falling inflexion on *strong*, the rising on *rage*, and the second syllable of *overflowing*, and the falling on *full* in the last line; by this disposition of inflexion, I say, we give that harmonious variety which constitutes the principal beauty of poetical or prosaic pronunciation.

This diversity in the arrangement of inflexion is not peculiar to these celebrated
verses

verses ; we find almost every smooth harmonious couplet has nearly the same order of inflexions. Thus in Pope's Prologue to Cato :

A brave/ man strug\gling in the storms\ of
fate/,

And great\ly fall/ing with a fall/ing state.\

The first line of this couplet ends with the rising inflexion, to prevent the want of harmony there would be in ending two successive lines with the same inflexion ; a sameness for which nothing but emphasis will ever apologize. As this line ends with the rising inflexion, the last word may not improperly be called the rudder, which directs the inflexions on the preceding words ; for in order to prevent an exact return of the same order of inflexion, it is not sufficient that the different inflexions succeed each other alternately, this would be like the successive sounds of the letters A, B ; A, B ; to
pre-

prevent a return of sounds so little various, we find the ear generally adopt a succession of inflexion, which interposes two similar inflexions between two similar inflexions, and this produces a variety similar to the series

A, B, B, A; or B, A, A, B.

The first line, therefore, of this verse, necessarily ending with the rising inflexion on the word *fate*, in order to make the other words as various and harmonious as possible, the falling inflexion is placed on *storms*, the same inflexion on *struggling*, and the rising inflexion on *brave*; and this, in the first line forms the arrangement, *rising, falling, falling, rising*; or

A, B, B, A.

The next line ending the sentence, necessarily adopts the falling inflexion on the last word *state*, and this directs the rising inflexion to be placed on the two words *falling*, and the falling inflexion on *greatly*,
which

which produces this order, *falling, rising, rising, falling*, or B, A; A, B. This order of placing the inflexions is not invariably adopted, because emphasis sets aside every other rule, and makes harmony subservient to sense: but it may be asserted, that this order of arranging the inflexions is so generally adopted by the ear, that when emphasis does not forbid, this is the arrangement into which the verse naturally glides. It may likewise be observed, that where emphasis coincides with this arrangement, the verse is always the most harmonious, and the sense in its most poetical dress. Nay, we shall find harmonious prose where emphasis does not interrupt the natural current of inflexion, glide insensibly into this rhythmical arrangement of inflexion. Let us take an example:

Exercise\ and temperance/ strengthen/ the
constitution.\.

Agree-

Agreeably to the order we have just taken notice of, we find this sentence adopt the falling inflexion on *exercise*, the rising on *temperance* and *strengthen*, and the falling on *constitution*; but if we add another member to this sentence, so connected with this, as to require the rising inflexion on *constitution*, we shall find that the arrangement of inflexion is changed, but the same order preserved.

EXAMPLE.

Exercise / and *temperance* \ *strengthen* \ the *constitution* / and *sweeten* / the *enjoyments* / of *life* \.

Here, I say, contrary to the former arrangement, we find the rising inflexion on *exercise*, the falling on *temperance* and *strengthen*, and the rising on *constitution*; because here the sense remains suspended and unfinished. See Vol. I. Plate I. N^o 4. A final member succeeds, consisting of three significant words; the two last of which

which must always be pronounced with different inflexions ; that is, the penultimate with the rising, and the ultimate with the falling inflexion ; but the anti-penultimate word *sweeten*, may adopt either the rising or falling inflexion, as either will diversify it sufficiently from the preceding and succeeding inflexions ; but the falling inflexion on this word seems to be preferable, as the three words *sweeten*, *enjoyment*, and *life*, form one distinct portion ; and this portion can be no way so variously pronounced as by the falling inflexion on *sweeten*, the rising on *enjoyments*, and the falling on *life*.

But to show how much the harmony of prose arises from the different order and arrangement of the inflexions, let us read the last sentence with the last member curtailed in this manner.

Exercise / and temperance \ strengthen \ the
constitution / and sweeten / life \.

Here

Here we find almost all the harmony vanished, though we give the rising inflexion to *sweeten*, and the falling to *life*, as in the former construction of this sentence; if, however, we lay a strong emphasis with the falling inflexion on *and*, the ear will be a little relieved by a diversity of sound, though good sense will be hurt at the stress on so insignificant a word. But what can be the reason that this stress should occasion so great a difference in the sound of the sentence? This may be worth enquiry; for which purpose, let us lengthen the last sentence by the interposition of two accented words in the middle, in this manner:

Exercise/ and temperance\ are the medicine\ of nature/, they strengthen\ the constitution/ and sweeten/ life\.

Here we find harmony in some measure restored to the sentence; and if we enquire into the cause, we shall find it is by
the

the introduction of a greater variety of inflexion : for in the former sentence, we find the inflexions were rising upon *exercise*, falling upon *temperance* and *strengthen*, rising upon *constitution* and *sweeten*, and falling upon *life*. As this sentence naturally falls into three portions, each portion consisting of two accented words, the order is equivalent to the series of letters

A, B ; B, A ; A, B.

but the additional accented words in the last sentence makes the series equivalent to these letters

A, B ; B, A ; B, A ; A, B.

in this order of inflexion, we find much greater variety ; for after the four first have been repeated in one species of arrangement, the next four assume a species of arrangement directly opposite to the other ; and so as to form an harmonious or regular variety. This is the rhythmus of inflexion, which commonly

prevails in the couplet of ten syllables; which, in some measure, shows us, that however different prose and poetry may be in the arrangement of accented syllables, yet, in the harmonious pronunciation of them, the inflexions are very similar.

This too may serve to show the reason why the harmony of this sentence :

Hope' and fear\ rule\ the heart' and govern' life\.

is very inferior to the following :

Hope' and fear\ rule\ the heart' and shape' the course' of life\.

In the former sentence, the inflexions are,

Rising, falling ; falling, rising ; rising, falling ; or,

A, B ; B, A ; A, B.

and in the latter,

Rising, falling ; falling, rising ; rising, rising, falling ; or,

A, B ; B, A ; A, A, B.

What-

Whatever, therefore, may be the order of arrangement in the commencement and middle of a sentence, it is certain, that if we mean to form an harmonious cadence, one of these two arrangements of inflexion ought to take place at the end of a sentence: that is, if the last member consists of four accented words, the same inflexions ought to take place at the end of a sentence, as we find generally obtain in the last line of a couplet in poetry; or if the last member consist of three accented words, such inflexions ought to be adopted as will make a series of three inflexions most various, which is, by giving the last word the falling, the penultimate the rising, and the antipenultimate either the rising or falling inflexion.

An instance of the first arrangement is the following sentence:

The immortality of the soul is the basis of morality, and the source of all the pleasing/
M 2 hopes\

hopes\ and secret\ joys/, that can arise\ in the heart\ of a reasonable\ creature\.

Spectator, N° III.

In the last member but one of this sentence, the words *pleasing* and *joys* have the rising inflexion, and *hopes* and *secret* the falling; and in the last member, the words *arise* and *creature* have the falling, and *heart* and *reasonable* the rising inflexion, which is exactly the order of inflexion in the last couplet of the tragedy of *Cato*:

Produces\ fraud\ and cruelty\ and strife/

And robs the guilty\ world\ of Cato's\ life\.

where *produces* and *strife* have the rising inflexion, and *fraud* and *cruelty* the falling; and *guilty* and *life* the falling, and *world* and *Cato* the rising inflexion.

An instance of the other arrangement we find in this sentence:

Cicero concludes his celebrated books *de Oratore*, with some precepts for pronunciation and action; without which part he affirms, that

that the best orator in the world can never succeed, and an indifferent one, who is master of this, shall gain much greater applause.

In order to pronounce this sentence with an harmonious cadence, the word *this* must have the rising inflexion, as at the end of the first line of a couplet, and the three last words, *much greater applause*, which form the last member, must be pronounced very distinctly with the falling inflexion on the last, the rising inflexion on *greater*, and the falling on *much*.

The rule, therefore, that arises from these observations is, that when the last pause necessarily leaves the last member of a sentence with four accented words, as in the first example, they are pronounced with the inflexions in the order *falling, rising, rising falling*; and when the pause leaves three accented words in the last member, they are pronounced as in the last example; that is, either in the order,

M 3

fall-

falling, rising, falling; or rising, rising, falling.

As a corroboration of these principles, we may observe, that where the pause necessarily leaves but two accented words in the last member, and that emphasis forbids the preceding member to be so pronounced, as to form the order of inflexions we have prescribed; when this is the case, I say, we shall find the period end inharmoniously. Let us take an example:

If they do not acquiesce in his judgment, which I think never happened above once or twice[^] at most[^], they appeal[^] to me[^].

Spectator.

Here the sense requires, that the emphasis with the falling inflexion should be placed on the word *most*: after which must be a pause; and as the final member consists only of two accented words, *appeal* and *me*, no tolerable cadence can be formed;
for

for these words, having necessarily the rising and falling inflexion, are but a repetition of the same inflexions, in the same order as on the words *twice* and *most*, which forms as monotonous a conclusion as the series,

A, B; A, B.

It seldom happens, however, that the sentence is so constructed as to prevent the ear from falling into one or other of the two before mentioned arrangements of inflexion. For so agreeable to the ear is an harmonious cadence, that for the sake of forming one, allowances will be made for giving an emphatic accent even to words not entitled to it from their sense. Let us suppose the following sentence forming the conclusion of a discourse :

So that from what has been said, we may certainly conclude, that as virtue is not always rewarded in the present life, it will be sure to meet with the most ample and satisfactory reward in the life to come.

If this sentence is properly pronounced, there must be a considerable pause at the word *reward*, in order to pronounce the last member with a distinct and harmonious fall; but if we pause here, we shall find it impossible to pronounce the last member harmoniously without laying a stress on the word *in*; and though this word has no title either to accent or emphasis from the sense it conveys, yet the necessity of concluding a discourse, or any capital branch of a discourse, with an harmonious fall, will sufficiently authorize a considerable stress and distinct inflexion on that insignificant word.

A good ear, therefore, will sometimes lay a stress on certain words, and sometimes omit it for the sake of an harmonious cadence. Thus in Sterne's Sermon on the House of Mourning and the House of Feasting, we meet with this passage:

From

From reflexions of this serious cast, how insensibly do the thoughts carry us farther? and from considering what we are, what kind of world we live in, and what evils befall us in it, how naturally do they set us to look forwards at what possibly we shall be? for what kind of world we are intended—what evils may befall us there—and what provision we may make against them here, whilst we have time and opportunity.

In this passage we find the last member, *whilst we have time and opportunity*, necessarily requires that the word *whilst* should be pronounced with the degree of force due to an accented word, or the cadence would be faulty. But if this last member were constructed in this manner; *whilst we have time and opportunity afforded us*; in this case, I say, we need give no force to the word *whilst*, as there are three accented words, *time*, *opportunity*, and *afforded*, which will be sufficient to form the cadence without it: nay, if we give a degree

degree of force with the falling inflexion to this word, so as to make the member consist of four accented inflexions, we shall hurt the sense, without adding to the harmony.

These observations necessarily suggest the importance of such a choice and arrangement of words as fall in with the most harmonious pronunciation. Reading and composing mutually throw light on each other; they are counterparts of one great operation of the human mind, namely, that of conveying the ideas and feelings of one man to another with force, precision, and harmony. It will not be very surprising, therefore, if the foregoing observations on pronunciation should have hinted a few rules on the harmony of composition. We have seen, that the harmony of every sentence depends more particularly on the construction of the latter part *, as this forms what is commonly

* Quint. L. IX. Cap. iv.

called the cadence. This part of the sentence, therefore, should be more particularly attended to. We have seen in a former sentence, namely,

Exercise' and temperance\ strengthen\ the constitution', and sweeten' life\,

that when the first four accented words form the rhythmical variety, *rising falling, falling rising*, these are followed by two others, which draw that variety into a sameness equivalent to the series *rising falling, falling rising, rising falling*; here I say, we see a fault in the composition, which the ear strives to amend, by laying a stress and inflexion on *and* in the last member; we see likewise, that this fault is rectified either by adding two accented words to the body of the sentence, as,

Exercise' and temperance\ are the medicine\ of nature', they strengthen\ the constitution' and sweeten' life\,

which

which forms the more varied arrangement, *rising falling, falling rising, falling rising, rising falling*; or, by adding one accented word to the last member, as,

Exercise' and temperance\ strengthen\ the constitution' and sweeten' the enjoyments', of life\.

Where we find the order of arrangement in the last member different from that in the former; and by this means a variety and harmony produced equivalent to the series *rising falling, falling rising, falling rising, falling*. By this view, I say, we may see the necessity of so arranging the words in the latter members of a sentence as to let the seven or eight last inflexions fall commodiously on the seven or eight last accented words; and that the last pause, as in the two last examples, may always fall between either the third and fourth, or the fourth and fifth accented word, from the last.

RULES

RULES FOR READING VERSE.

WHatever difficulties we may find in reading prose, they are greatly increased when the composition is in verse; and more particularly if the verse be rhyme. The regularity of the feet, and the sameness of sound in rhyming verse, strongly solicits the voice to a sameness of tone; and tone, unless directed by a judicious ear, is apt to degenerate into a song, and a song, of all others, the most disgusting to a person of just taste. If therefore, there are few who read prose with propriety, there are still fewer who succeed in verse; they either want that equal and harmonious flow of sound which distinguishes it from loose, unmeasured composition, or they have not a sufficient delicacy of ear to keep the harmonious smoothness of verse from sliding into a whining cant: nay, so agreeable is this
cant

cant to many readers, that a simple and natural delivery of verse seems tame and insipid, and much too familiar for the dignity of the language. So pernicious are bad habits in every exercise of the faculties, that they not only lead us to false objects of beauty and propriety, but at last deprive us of the very power of perceiving the mistake. For those, therefore, whose ears are not just, and who are totally deficient in a true taste for the music of poetry, the best method of avoiding this impropriety, is to read verse exactly as if it were prose: for though this may be said to be an error, it is certainly an error on the safer side.

To say, however, as some do, that the pronunciation of verse is entirely destitute of song, and that it is no more than a just pronunciation of prose, is as distant from truth as the whining cant we have been speaking of, is from true poetic harmony.

Poetry

Poetry without song is a body without a soul. The tune of this song is, indeed, difficult to hit, but when once it is hit, it is sure to give the most exquisite pleasure. It excites in the hearer the most eager desire of imitation, and if this desire is not accompanied by a just taste or good instruction, it generally substitutes the *tum ti, tum ti*, as it is called, for simple, elegant poetic harmony.

It must, however, be confessed, that elegant readers of verse often verge so nearly on what is called *sing song*, without falling into it, that it is no wonder those who attempt to imitate them, slide into that blemish which borders so nearly on a beauty. And, indeed, as an ingenious author observes *, “ there is such an affinity between poetry and music, that “ they were in the earlier ages never se-

* Philosophical Essay on the Delivery of written Language.

“ parated ;

“ parated ; and though modern refinement
“ has, in a great measure, destroyed this
“ union, yet it is with some degree of
“ difficulty, in rehearsing these divine
“ compositions, that we forget the sing-
“ ing of the Muse.”

The truth is, the pronunciation of verse is a species of elocution very distinct from the pronunciation of prose ; both of them have nature for their basis, but one is common, familiar, and practical nature ; the other beautiful, elevated, and ideal nature ; the latter as different from the former as the elegant step of a minuet is from the common motions in walking. Accordingly, we find, there are many who can read prose well, that are entirely at a loss for the pronunciation of verse : for these then we will endeavour to lay down a few rules which may serve to facilitate the acquiring of so desirable an accomplishment.

And

But first it may be observed, that though all the passions may be in a poetical dress, and that the movement of the verse may be suited to all their different characters; yet as verse is a species of music, none of the passions appear to such advantage in poetry as the benevolent ones; for as melody is a thing pleasing in itself, it must naturally unite with those passions which are productive of pleasing sensations; in like manner, as graceful action accords with a generous sentiment, or as a beautiful countenance gives advantage to an amiable idea. Thus the noble and generous passions are the constant topics of ancient and modern poets; and of these passions the pathetic seems the favourite and most endearing theme. Those readers, therefore, who cannot assume a plaintive tone of voice, will never succeed in reading poetry; and those who have this power, will read verse very agreeably, though

almost every other requisite for delivery be wanting.

It has been observed upon a former occasion *, that the different inflexions of the voice upon particular words are not so perceptible in verse as in prose; and that in the former, the voice sometimes entirely sinks the inflexion, and slides into a monotone. This propensity of the voice in reading verse, shows how nearly poetry approaches to music; as those notes properly called musical are really so many monotones, or notes without slides, in different degrees of the musical scale, and sometimes in the same degree. This approach to a monotone, especially in plaintive poetry, makes it often difficult, and sometimes impossible to distinguish whether the slides that accompany the pauses and emphasis of verse are rising or falling: and at those pauses where we can

* Vol. I. p. 147.

easily distinguish the inflexions, we sometimes find them different from such as we should adopt in reading the passage if it were prose; that is, we often find the rising inflexion at a pause in verse, where, if it were prose, we should use the falling inflexion: an instance is given of this at the end of the series; and to these many more might be added. For as pronunciation has for its object the strongest and clearest sense, united with the most agreeable sound; if when, in order to be harmonious, we must necessarily enfeeble or obscure the sense; or, if in order to be strong and clear, we find it necessary to be harsh, the composition is certainly faulty; and all a reader can do in this case is, to make such a compromise between sense and sound as will produce, upon the whole, the best effect. It has been before observed, that sometimes in prose, when the meaning is sufficiently

obvious, we may abate an enforcement of the sense for the sake of the sound; and in poetry, the sacrifice to sound is much more necessary; that is, if the sense be sufficiently clear, for nothing can offend against every species of pronunciation so much as confusion or obscurity.

But though an elegant and harmonious pronunciation of verse will sometimes oblige us to adopt different inflexions from those we should use in prosaic pronunciation, it may still be laid down as a good general rule, that verse requires the same inflexions as prose, though less strongly marked, and more approaching to monotonies. If therefore we are at a loss for the true inflexion of voice on any word in poetry, let us reduce it to earnest conversation, and pronounce it in the most familiar and prosaic manner; and we shall for the most part fall into those very inflexions we ought to adopt in repeating
verse:

verse: nay, it is the preservation of these prosaic inflexions that makes the poetic pronunciation natural: and the whining cant which is adopted by many affected readers of poetry, owes, in a great measure, its origin to a neglect of this rule.

Thus in the following couplet:

Short is the date in which ill acts prevail,

But honesty's a rock will never fail." *Steele.*

If we pronounce the last word *fail* with the rising inflexion, sliding upwards a little higher than usual, we shall infallibly draw the couplet into the whining tone we are here speaking of; but if we pronounce every part of the same sentence exactly in the same manner, except the last word, and give this the falling inflexion, we shall find a natural tone preserved, and the whining cant entirely vanished.

This observation naturally leads us to a rule which may justly be looked on as the

fundamental principle of all poetic pronunciation; which is, that, wherever a sentence, or member of a sentence, would necessarily require the falling inflexion in prose, it ought always to have the same inflexion in poetry; for though, if we were to read verse prosaically, we should often place the falling inflexion where the style of verse would require the rising, yet in those parts, where, a portion of perfect sense, or the conclusion of a sentence necessarily requires the falling inflexion, the same inflexion must be adopted both in verse and prose.

EXAMPLE.

Of man's first disobedience, and the fruit
Of that forbidden tree, whose mortal taste
Brought death into the world, and all our woe,
With loss of Eden, till one greater man
Restore us, and regain the blissful seat;
Sing heav'nly muse, that on the secret top
Of Oreb, or of Sinai, didst inspire
That shepherd, who first taught the chosen seed

In

In the beginning, how the heav'ns and earth
Rose out of chaos. *Milton's Parad. Lost, B. I. v. i.*

Though we were to read this passage quite
prosaically, it would not admit of the fall-
ing inflexion on any of its pauses till the
end, and here the voice ought to assume
the falling inflexion, and be in a lower
tone than at any of the other pauses: but
in the following example:

High on a throne of royal state, which far
Outshone the wealth of Ormus or of Inde,
Or where the gorgeous East with richest hand,
Show'rs on her kings barbaric pearl and gold,
Satan exalted sat. *Milton's Parad. Lost, B. II. v. i.*

In reading this passage prosaically, we
might place the falling inflexion on *Inde*;
but the poetical pronunciation of this pas-
sage would necessarily require a suspension
of voice with the rising inflexion on that
word. It may be observed, indeed, that
it is in the frequent use of the rising in-
flexion, where prose would adopt the fall-

ing, that the song of poetry consists: familiar, strong, argumentative subjects naturally enforce the language with the falling inflexion, as this is naturally expressive of activity, force, and precision; but grand, beautiful, and plaintive subjects slide naturally into the rising inflexion, as this is expressive of awe, admiration, and melancholy; where the mind may be said to be passive; and it is this general tendency of the plaintive tone to assume the rising inflexion, which inclines injudicious readers to adopt it at those pauses where the falling inflexion is absolutely necessary; and for want of which the pronunciation degenerates into the whine, so much and so justly disliked; for it is very remarkable, that if, where the sense concludes, we are careful to preserve the falling inflexion, and let the voice drop into the natural talking tone; the voice may be suspended in the rising inflexion on
any

any other part of the verse, with very little danger of falling into the chant of bad readers. Thus in the following passage which opens the tragedy of Cato :

The dawn is overcast, the morning low'rs,
And heavily in clouds brings on the day ;
The great, the important day,
Big with the fate of Cato and of Rome.

The grandeur of the objects and swell of language in this description, naturally throw the voice into those tones that express the awe and dignity which these objects excite in the mind ; and these tones being inclined to the plaintive, naturally slide into the rising inflexion on the pauses ; and this is apt to draw the voice into a chant ; but let the word *Rome* have the falling inflexion and sink into a lower key, in the natural talking tone, and the imperfections in pronouncing the former part will be in a great measure covered ; on the contrary, though the former part

is

is pronounced ever so accurately, if the word *Rome* has the rising inflexion, the whole will appear to have a disagreeable whining tone.

This may suffice, to shew the necessity of attending to the pronunciation of periods in verse, and of giving them the same inflexion of voice they would require in prose; for it must be carefully noted, that though we often end with the rising inflexion in verse, where we should use the falling in prose, yet if in prose we should end with the rising inflexion, we ought always to end with the same inflexion in verse; in this case, the rising inflexion at the end of a sentence will not appear to have the whining tone. Thus, where a question would require the rising inflexion in prose, verse will necessarily require it to end with the same inflexion: and in this case, the rising inflexion will have no bad effect on the ear.

EXAM-

EXAMPLE.

What ! shall an African, shall Juba's heir
 Reproach great Cato's son, and shew the world
 A virtue wanting in a Roman soul ?

Here, though every pause requires the rising inflexion, and the period the same, yet as this period is an interrogation requiring the rising inflexion, no whining chant is the consequence, but the whole is natural.

From these observations, this general rule will naturally arise; that though in verse we frequently suspend the voice by the rising inflexion, where, if the composition were prose, we should adopt the falling: yet, wherever in prose, the member or sentence would necessarily require the rising inflexion; this inflexion must necessarily be adopted in verse. An instance of all these cases may be found in the following example from Pope:

He

He who through vast immensity can pierce,
 See worlds on worlds compose one universe;
 Observe how system into system runs,
 What other planets circle other suns;
 What vary'd being peoples ev'ry star,
 May tell why heav'n has made us as we are,
 But of this frame, the bearings and the ties,
 The strong connexions, nice dependencies,
 Gradations just, has thy pervading soul
 Look'd through? or can a part contain the
 whole?

Is the great chain that draws all to agree,
 And drawn supports, upheld by God, or thee?

If this passage were prose, every line but the fifth might end with the falling inflexion like a commencing series of five members; but the fifth, being that where the two principal constructive parts unite and the sense begins to form, here, both in prose and verse, must be the principal pause, and the rising inflexion *. The two questions with which this sentence

* See Vol. I. p. 162.

ends, ought to have the rising inflexion also, as this is the inflexion they would necessarily have in prose; though from injudiciously printing the last couplet so as to form a fresh paragraph, the word *whole* is generally pronounced with the falling inflexion, in order to avoid the bad effect of a question with the rising inflexion at the end of a paragraph; which would be effectually prevented by uniting the last couplet to the rest, so as to form one whole portion; and which was undoubtedly the intention of the poet.

Having premised these observations, we shall endeavour to throw together a few rules for the reading of verse, which by descending to particulars, it is hoped will be more useful than those very general ones which are commonly to be met with on this subject, and which, though very ingenious, seem calculated rather
for

for the making of verses than the reading of them.

Rule I. As the exact tone of the passion, emotion, or sentiment which verse excites, is not at first easy to hit, it will be proper always to begin a poem in a simple and almost prosaic style, and so proceed till we are warmed with the subject, and feel the emotion we wish to express. Thus in Gray's *Elegy in a Country Church-yard*, if we cannot immediately strike into the solemn style with which that poem begins, it will be better to commence with an easier and less marking tone; and somewhat like the style of reading prose, till the subject becomes a little familiar. There are few poems which will not allow of this prosaic commencement, and where they do not, it is a much less fault in reading to begin with too little emphasis, than either to strike into a wrong one, or to execute the right emphasis awkwardly.

wardly. Gray's Elegy on the Extirpation of the Bards, is almost the only one that does not admit of commencing moderately.

Ruin seize thee ruthless king!
Confusion on thy banners wait! &c.

Rule II. In verse, every syllable is to have the same accent, and every word the same emphasis as in prose: for though the rhythmical arrangement of the accent and emphasis is the very definition of poetry, yet, if this arrangement tends to give an emphasis to words which would have none in prose, or an accent to such syllables as have properly no accent, the rhythmus, or music of the verse, must be entirely neglected. Thus the article *the* ought never to have a stress, though placed in that part of the verse where the ear expects an accent.

Of all the causes which conspire to blind,
Man's erring judgment and misguide the mind,
What the weak head with strongest bias rules,
Is pride, the never-failing vice of fools. *Pope.*
An

An injudicious reader of verse would be very apt to lay a stress upon the article *the* in the third line, but a good reader would infallibly neglect the stress on this, and transfer it to the words *what* and *weak*. Thus also in the following example, no stress must be laid on the word *of*, because we should not give it any in prosaic pronunciation.

Ask of thy mother earth why oaks are made
Taller and stronger than the weeds they shade.

Pope.

For the same reason the word *as*, either in the first or second line of the following couplet, ought to have no stress.

Eye nature's walks shoot folly as it flies,
And catch the manners living as they rise. Pope.

The last syllable of the word *excellent*, in the following couplet, being the place of the stress, is very apt to draw the organs to a wrong pronunciation of the word in compliance with the rhythmus of the verse.

Their

Their praise is still the style is excellent :
The sense they humbly take upon content. *Pope.*

But a stress upon the last syllable of this word must be avoided upon pain of the greatest possible reproach to a good reader ; which is that of altering the accent of a word, to indulge the ear in a childish jingle of syllables. The same may be observed of the word *eloquence* and the particle *the* in the following couplet :

False eloquence like the prismatic glass
Its gaudy colours spreads on ev'ry place. *Pope.*

If in compliance with the rhythmus, or tune of the verse, we were to lay a stress on the last syllable of *eloquence*, and on the particle *the* in the first of these verses, scarcely any thing can be conceived more disgusting to a good judge of reading.

This rule, however, admits of some few exceptions. Milton has sometimes placed words so unfavourably for pronun-

ciation in the common way, that the ear would be more disgusted with the harshness of the verse, if the right accent were preserved, than with a wrong accent, which preserves the harmony of the verse: for it is not merely reducing a line to prose if the sense requires it, which is a capital fault in reading poetry, but reducing it to very harsh and disagreeable prose. Thus the angel, in Milton, reasoning with Adam about the planets, says:

For such vast room in nature unpossess'd
By living soul, desert and desolate
Only to shine yet scarce to contribute
Each orb a glimpse of light, convey'd so far
Down to this habitable, which returns
Light back to them, is obvious to dispute.

Parad. Lost, B. viii. v. 153.

The word *contribute* has properly the accent on the second syllable; but the verse would be so harsh with this accent, that it is presumed a good reader would, for the

the sake of sound, lay the principal accent on the first syllable, and a subordinate stress on the third. The same may be observed of the word *attribute*, in the following passage from the same author:

The swiftness of those circles attribute,
Though numberless, to his Omnipotence,
That, to corporeal substances could add
Speed almost spiritual.

Parad. Lost, B. viii. l. 1071

Where a word admits of some diversity in placing the accent, it is scarcely necessary to observe, that the verse ought in this case to decide. Thus in the following passage:

Now gentle gales

Fanning their odoriferous wings disperse
Native perfumes, and whisper whence they stole
Those balmy spoils. *Parad. Lost, B. iv. l. 156.*

For Hamlet and the trifling of his favour
Hold it a fashion and a toy in blood,
A violet in the youth and prime of nature

Forward not permanent, though sweet not
lasting,

The perfume of a minute. *Shakespeare.*

The word *perfume* in the passage from Milton ought to be accented on the last syllable, and the same word in Shakespeare on the first; for both these modes of placing the accent are allowable in prose, though the last seems the preferable; as it is agreeable to that analogy of dissyllable nouns and verbs of the same form, which requires the accent to be on the first syllable of the noun, and on the last of the verb.

But when the poet has with great judgment contrived that his numbers shall be harsh and grating, in order to correspond to the ideas they suggest, the common accentuation must be preserved.

On a sudden open fly
With impetuous recoil and jarring sound
Th' infernal doors, and on their hinges grate
Harsh thunder. *Parad. Lost, B. ii. v. 879.*

Here the harshness arising from the accent on the second syllable of the word *impetuous*, finely expresses the recoil and jarring sound of the gates of hell.

Rule III. The vowel *e*, which is often cut off by an apostrophe in the word *the*, and in syllables before *r*, as *dang'rous*, *gen'rous*, &c. ought to be preserved in the pronunciation, because the syllable it forms is so short as to admit of being sounded with the preceding syllable, so as not to increase the number of syllables to the ear, or at all hurt the harmony.

'Tis hard to say, if greater want of skill
Appear in writing or in judging ill;
But of the two, less dang'rous is th' offence,
To tire our patience than mislead our sense.

Pope.

Him the Almighty power
Hurl'd headlong flaming from th' ethereal sky
With hideous ruin and combustion, down
To bottomless perdition, there to dwell

In adamantinè chains and penal fire,
 Who durst defy th' Omnipotent to arms.

Milton.

In the example from Milton, we have an instance that the particle *the* may either form a distinct syllable in poetry or not; in the first line it must necessarily form a distinct syllable; in the second and last it may be so blended with the succeeding word as to be pronounced without elision, and yet form no distinct syllable.

Rule IV. Almost every verse admits of a pause in or near the middle of the line, which is called the cæsura; this must be carefully observed in reading verse, or much of the distinctness, and almost all the harmony will be lost.

EXAMPLE.

Nature to all things fix'd the limits fit,
 And wisely curb'd proud man's pretending wit;
 As on the land while here the ocean gains
 In other parts it leaves wide sandy plains;

Thus

Thus in the soul while memory prevails,
 The solid power of understanding fails;
 Where beams of warm imagination play
 The memory's soft figures melt away. Pope.

These lines have seldom any points inserted in the middle, even by the most scrupulous punctuists; and yet nothing can be more palpable to the ear, than that a pause in the first at *things*, in the second at *curb'd*, in the third at *land*, in the fourth at *parts*, and in the fifth at *soul*, is absolutely necessary to the harmony of these lines; and that the sixth, by admitting no pause but at *understanding*, and the seventh, none but at *imagination*, border very nearly upon prose. The reason why these lines will not admit of a pause any where but at these words, will be evident to those who have perused the former part of this work on the division of a sentence*; and if the reader would see one of the

most curious pieces of analysis on this subject in any language, let him peruse in Lord Kaims's Elements of Criticism, the chapter on Versification, where he will find the subject of pausing as it relates to verse discussed in the deepest, clearest, and most satisfactory manner. It will be only necessary to observe in this place, that though the most harmonious place for the capital pause is after the fourth syllable, it may, for the sake of expressing the sense strongly and suitably, and sometimes even for the sake of variety, be placed at several other intervals.

EXAMPLES.

'Tis hard to say—if greater want of skill
 So when an angel—by divine command;
 With rising tempests—shakes a guilty land.
 Then from his closing eyes—thy form shall part,
 And the last pang—shall tear thee from his
 heart.

Inspir'd repuls'd battalions—to engage,
 And taught the doubtful battle—where to rage.

Know

Know then thyself—presume not God to scan;
The proper study of mankind—is man.

But besides the capital pause, there are certain subordinate pauses, which though not so essential as the capital pause, yet form some of the greatest delicacies in reading verse, and are an inexhaustible source of variety and harmony in the composition of poetic numbers. This has been so clearly and philosophically proved by Mr. Sheridan, in the second volume of his Art of Reading; that it will only be necessary here to adduce a few instances, and refer the reader for the philosophy of versification to that very ingenious and elegant work. But first let us hear Lord Kaims's opinion on this subject. “ But
“ besides the capital pause now mention-
“ ed, inferior pauses will be discovered by
“ a nice ear; of these, there are com-
“ monly two in each line; one before the
“ capital pause, and one after it. The
“ for-

"former comes invariably after the first

"long syllable, whether the line begin

"with a long syllable, or a short: the

"other, in its variety imitates the capital

"pause: in some lines, it comes after

"the sixth syllable, in some after the se-

"venth, and in some after the eighth: of

"these semi-pauses take the following ex-

"amples: This: *tion of poetic numbers.*

"First and eighth: *for clearly and philo-*

"Led | through a sad || variety | of woe. *of*

"First and seventh: *his Art of Reading;*

"Still | on that breast || enamour'd | let me

"lie. *and refer the reader for the philosophy of*

"Second and eighth: *verification to that very in-*

"From storms | a shelter || and from heat |

a shade. *But*

"Second and sixth: *Keats's opinion on this subject.*

"Let wealth | let honour || wait | the wedd-

ed dame. *"besides the capital pause now in-
ed, which pauses will be discovered by*

"Second and seventh: *"a nice ear; of these, there are com-
monly two in each line; one before the*

"Above | all pain || all passion | and all

"pride. *The
capital pause, and one after it.*

This

This ingenious author must certainly have been mistaken in his first example ; for a capital pause cannot possibly fall between the adjective and substantive in their common order, and we may here, as in many other cases suppose, the want of a capital pause supplied by the two semi-pauses at *led* and *variety*. Nor is a semi-pause to be ever admitted in the middle of a word, as this author attempts to prove by the following examples :

Relent | less walls || whose darksome round |
contains.

For her | white virgins || hyme | neals sing.
In these | deep solitudes || and aw | ful cells.

Nothing could be more puerile and destructive of the sense than to make pauses as they are here marked in the middle of the words *relentless*, *hymeneal*, and *awful*.

Mr. Sheridan tells us, that, “ besides
“ the principal pause, there is another
“ mode of dividing lines well suited to the
“ nature

“ nature of the couplet, by introducing
 “ semi-pauses, which divide the lines into
 “ four portions.

“ By a semi-pause (says he) I mean
 “ a small rest of the voice, during a por-
 “ tion of time equal to half of that taken
 “ up by the cæsura, which may therefore
 “ be called a demi-cæsura, as you will per-
 “ ceive in the following lines :

“ Glows | while he reads || but trembles | as
 “ he writes.

“ Reason | the card || but passion | is the gale.

“ From men | their cities || and from gods |
 “ their fanes.

“ From storms | a shelter || and from heat | a
 “ shade.”

Nothing can be more new, more agree-
 able, and satisfactory, than Mr. Sheridan's
 thoughts on this subject ; but it must not
 be understood, that every line in verse ad-
 mits of this double division by a cæsura
 and demi-cæsura ; on the contrary, many
 lines

lines admit but of one pause, and this such a pause only as would be allotted to the demi-cæsura; thus in the last line of the following couplet from Pope:

Thus in the soul, while mem'ry prevails,
The solid power of understanding fails.

In the last line of this couplet, there cannot be any pause but at the word *understanding*, and this but a small one. No more than one pause can be admitted in each of the following lines from Milton, though this pause may be much longer than the foregoing.

Thou that day
Thy father's dreadful thunder didst not spare.
Attended with ten thousand thousand saints.

The pause in these lines can only be at *thunder* and *attended*.

It will, therefore be a good general rule, not to multiply these subordinate pauses in verse beyond what the sense will per-

permit. I think it scarcely possible for a line of ten syllables to be pronounced without one pause, and at the same time to be verse; but unless there is an evident pause in the sense, either from inconnexion or emphasis, it is presumed it will be advisable to be sparing in the use of the demi-cæsura. In the lines quoted by Mr. Sheridan, where he has very properly inserted the demi-cæsura, we find an emphatic opposition at every one, and this opposition always requires a pause whether in prose or verse *.

Glows | while he reads || but trembles | as
he writes.

Reason | the card || but passion | is the gale.
From men | their cities || and from | gods
their fanes.

From storms | a shelter || and from heat |
a shade.

Rule V. At the end of every line in poetry must be a pause proportioned to the

* See Vol. I. p. 104.

intimate or remote connexion subsisting between the two lines.

Mr. Sheridan, in his *Art of Reading*, has insisted largely on the necessity of making a pause at the end of every line in poetry, whether the sense requires it or not; and this, he observes, is so necessary, that without it we change the verse into prose. It is with diffidence I dissent from so great an authority, especially as I have heard it approved by persons of great judgment and taste. I must own, however, that the necessity of this pause, where the sense does not require it, is not so evident to me, as to remove every doubt about it: for in the first place, if the author has so united the preceding and following lines in verse as to make them real prose, why is a reader to do that which his author has neglected to do, and indeed seems to have forbidden by the very nature of the composition? In the

next

next place, this slight and almost insensible pause of suspension does not seem to answer the end proposed by it; which is, that of making the ear sensible of the versification, or of the equality of accentual impressions in every line. For this final pause is so small, when compared with that which precedes or follows it in the body of the line, and this latter and larger pause is so often accompanied with an inflexion of voice which marks the formation of perfect sense, that the boundaries of the verse become almost, if not utterly imperceptible, and the composition, for a few lines, fall into an harmonious kind of prose. For it is evident, that it is not a small pause at the end of a line in verse, which makes it appear poetry to the ear, so much as that adjustment of the accented syllables which forms a regular return of stress whether the line is long or short. Accordingly, we find, that
those

those lines in blank verse, which have a long pause in the middle, from a conclusion of the sense, and a very short one at the end, from the sense continuing, are, in spite of all our address in reading, very prosaical. This prosaic air in these lines may have a very good effect in point of expression and variety, but if too frequently repeated, will, undoubtedly render the verse almost imperceptible: for, as was before observed, the ear will measure the lines by the greatest pauses, and if these fall within, and not at the end of the line, the versification will seem to be composed of unequal lines, and will want that melody which the ear always expects in verse, and never dispenses with, but when variety or expression is promoted by it.

deeds of eternal fame

Were done, but infinite; for wide was spread
That war and various; sometimes on firm
ground

A standing fight; then soaring on main wing
Tormented all the air; all air seem'd then
Conflicting fire: long time in even scale
The battle hung—— *Milton.*

The pauses at the end of these lines are so small when compared with those in the body of the lines, that an appeal may be made to every ear for the truth of what has been just observed. This disproportion in the pauses cannot, however, be said to reduce the composition to prose; nay, even if we were to use no pauses at all at the end of the lines, they would not on this account entirely lose their poetic character; for at worst they might be called numerous or harmonious prose, and that the greatest part of blank verse is neither more nor less than this, it would not be difficult to prove.

Mr. Sheridan defines numbers to be certain impressions made on the ear at stated and regular distances; and as he supposes
verse

verse would be no verse, without a pause at the end of each line, he must define verse to be a certain number of impressions made on the ear at stated and regular distances, terminated by a pause, so as to make this number of impressions perceptibly equal in every line. But if a pause comes into the definition of verse, because it serves to shew the equal number of impressions in every line, a pause that is insufficient for this purpose is not, strictly speaking, a poetical pause: for if the pause classes words into such portions as enables the ear to perceive the equality or variety of these portions, the longest pauses will be the boundaries of those portions the ear will most readily perceive, and the short pauses, will, like the demicæfura, appear either imperceptible, or subservient only to the greater pause: thus the foregoing passage from Milton, will, while we are pronouncing it, address the ear in

the same manner it does the eye in the following arrangement.

Deeds of eternal fame were done, but infinite;
 For wide was spread that war and various;
 Sometimes on firm ground a standing fight;
 Then soaring on main wing, tormented all the
 air;
 All air seem'd then conflicting fire;
 Long time in even scale the battle hung.

This arrangement of the words, though exactly classed into those portions in which they come to the ear, seems to destroy the verse, and to reduce it into unequally measured prose: but have we not reason to suspect, that the eye puts a cheat upon the ear, by making us imagine a pause to exist where there is only a vacancy to the eye? Mr. Sheridan has admirably accounted for the perception of false quantity in Latin verse by this association of visible and audible objects, and there seems an equal reason to suspect the same fallacy here.

The best pronouncers of tragedy have never observed this pause, and why it should be introduced into other composition is not easily comprehended: the numbers of the verse, the dignity of the language, an inversion of the common order of the words, sufficiently preserve it from falling into prose; and if the name of verse only be wanting, the loss is not very considerable. When the line is terminated by a rhyme, the boundaries of the verse is very discernible by the smallest pause; though the most harmonious rhyming verse must be acknowledged to be that, where the rhyme is accompanied by a considerable pause in the sense; but as too long a succession of these lines fatigues the ear with too much equality, we readily exchange sound, for variety or force of expression. Sometimes even the pauses before and after a rhyme are so considerable, and that at the end of the rhyme so

small, that the boundaries of the verse are lost in the rapidity of the expression.

Which, without passing through the judgment, gains

The heart, and all its end at once attains.

Pope.

'Tis with our judgments as our watches; none Go just alike, yet each believes his own. *Pope.*

In these lines I think it is evident, that if we make a small pause of suspension, as Mr. Sheridan calls it, at the end of the first verse, the pauses of sense at *judgment* and *heart*, and at *watches* and *alike*, are so much more perceptible, that every trace of the length of the verse is lost: the same may be observed of the following lines of Milton.

Sing heav'nly Muse, that on the secret top
Of Oreb, or of Sinai, didst inspire
That Shepherd, who first taught the chosen seed
In the beginning, how the heav'ns and earth
Rose out of chaos: or if Sion hill
Delight thee more, and Siloa's brook, that flow'd

Fast

Fast by the oracle of God : I thence
Invoke thy aid to my advent'rous song.

In the fifth, sixth, and seventh lines of this passage, the pause in the sense falls so distinctly on the words, *Chaos*, *more*, and *God*, that a slight pause at *hill*, *flow'd*, and *thence*, would not have the least power of informing the ear of the end of the line, and of the equality of the verse, and therefore for these purposes would be entirely useless. For in all pronunciation, whether prosaic or poetic, at the beginning of every fresh portion, the mind must necessarily have the pause of the sense in view, and this prospect of the sense must regulate the voice for that portion, to the entire neglect of any length in the verse : as an attention to this must necessarily interrupt that flow or current in the pronunciation, which the sense demands. Thus the current of the voice is stopped at *chaos* ; and the succeeding part of the verse, *Or if Sion*

hill, is so much detached from the preceding part, that the admeasurement of the verse is destroyed to the ear, and we might add a foot more to the latter part of the verse without seeming at all to lengthen it; we might for example write the line in this manner:

Rose out of Chaos : or if Sion's verdant hill
without any indication of false quantity to the ear, though the eye scans it as too long by two syllables.

The affectation which most writers of blank verse have, of extending the sense beyond the line, whether necessary or not, is followed by a similar affectation in the printer, who will often omit placing a pause at the end of a line of verse, where he would have inserted one in prose; and this affectation is still carried farther by the reader, who will generally run the sense of one line into another, where there is the least

least opportunity of doing it, in order to show that he is too sagacious to suppose there is any conclusion in the sense because the line concludes. This affectation, I say, has possibly given rise to the opposite one adopted by the learned, namely, that of pausing where the sense absolutely forbids a pause, and so by shunning Scylla to fall into Charybdis: this error is excellently described by Pope:

The vulgar thus through imitation err,
As oft the learn'd by being singular;
So much they hate the crowd, that if the throng
By chance go right, they purposely go wrong.

The Latin and Greek verse, indeed, required a pause at the end of the line, and a pause much greater than is allotted by Mr. Sheridan to English verse; but verse in these languages was so widely different from the verse of the moderns, that nothing can be concluded from their versification in favour of the pause in question;
and

and as there was a good reason from the nature of these languages for excluding the use of rhyme, it is no wonder that they adopted a long pause at the end of every verse, just as an injudicious reader of English verse would do, to form a chime of equal syllables: and although this chime is so disagreeable to a modern English ear, it is very possible it was not so to our forefathers, nor to the ancient Greeks and Romans, who considered verse rather as singing than speaking: but to us, who make the music of verse entirely subservient to the sense, it seems scarcely allowable to give a pause to the end of a line in verse, where there is none in the sense, and by that means destroy that balance in the rests and pauses, upon which the sense and expression of the poet so much depends.

For these reasons, and more which might be urged, I must own myself in
some

some doubt of the reality or utility of the pause Mr. Sheridan so much recommends: let those, however, who are of his opinion, and can easily conceive the propriety and use of it, follow their own method; in the mean time, as the use of this pause is confessedly very delicate, I would advise every one who cannot adopt it with ease, and without danger to the sense, to neglect it entirely: the truth is, the end of a line in verse naturally inclines us to a pause, and the words that refuse a pause so seldom occur at the end of a verse, that we often pause between words in verse, where we should not in prose, but where a pause would by no means interfere with the sense; this, it is presumed, has been fully shown in the former part of this work, and this, perhaps, may be the reason why a pause at the end of a line in poetry is supposed to be in compliment to the verse, when the very same pause in
 prose

prose is allowable, and, perhaps, eligible, but neglected as unnecessary: however this be, certain it is, that if we pronounce many lines in Milton, so as to make the equality of impressions on the ear distinctly perceptible, if by making this pause, we make the pauses that mark the sense less perceptible, we exchange a solid advantage for an insignificant chime, and by endeavouring to preserve the name of verse, lose all its meaning and energy.

Rule VI. In order to form a cadence in a period in rhyming verse, we must adopt the falling inflexion with considerable force, in the cæsura of the last line but one.

EXAMPLE.

One science only, will one genius fit,
 So vast is art, so narrow human wit;
 Not only bounded to peculiar arts,
 But oft in those confin'd to single parts;
 Like kings we lose the conquests gain'd before,
 By vain ambition still to make them more;

Each

Each might his sev'ral province \| well command,

Would all but stoop to what they understand.

In repeating these lines, we shall find it necessary to form the cadence, by giving the falling inflexion, with a little more force than common to the word *province*.

The same may be observed of the word *prospect*, in the last line of the following passage:

So pleas'd at first the tow'ring Alps we try,
Mount o'er the vales, and seem to tread the sky;
Th' eternal snows appear already past,
And the first clouds and mountains seem the last:

But those attain'd, we tremble to survey,
The growing labours of the lengthen'd way;
Th' increasing prospect \| tires our wand'ring eyes,

Hills peep o'er hills and Alps on Alps arise.

Rule VII. A simile in poetry ought always to be read in a lower tone of voice than that part of the passage which precedes it.

EXAM.

EXAMPLE.

'Twas then great Marlborough's mighty soul
was prov'd,

That in the shock of charging hosts unmov'd
Amidst confusion horror and despair,
Examin'd all the dreadful scenes of war.

In peaceful thought the field of death survey'd,
To fainting squadrons sent the timely aid;
Inspir'd repuls'd battalions to engage,

And taught the doubtful battle where to rage.

So when an angel by divine command,

With rising tempests shakes a guilty land

(Such as of late o'er pale Britannia past)

Calm and serene he drives the furious blast;

And pleas'd th'Almighty's orders to perform,

Rides on the whirlwind, and directs the storm.

Addison.

Rule VIII. Where there is no pause in
the sense at the end of a verse, the last
word must have exactly the same inflexion
it would have in prose.

EXAM-

EXAMPLE.

Over their heads a chrystal firmament
Whereon a saphir throne, inlaid with pure
Amber, and colours of the show'ry arch.

Milton.

In this example, the word *pure* must have the falling inflexion, whether we make any pause at it or not; as this is the inflexion the word would have if the sentence were pronounced prosaically. For the same reason the words *retir'd* and *went*, in the following example, must be pronounced with the rising inflexion.

At his command th' uprooted hills retir'd
Each to his place; they heard his voice and
went

Obsequious; heav'n his wonted face renew'd,
And with fresh flow'rets hill and valley smil'd,

Rule IX. Sublime, grand, and magnificent description in poetry, requires a lower tone of voice, and a sameness nearly approaching to a monotone.

* This it is presumed is an instance, that a pause of suspension may sometimes be improper at the end of a line.
See page 207.

This rule will surprise many, who have always been taught to look upon a monotone, or sameness of voice, as a deformity in reading. A deformity it certainly is, when it arises either from a want of power to alter the voice, or a want of judgment to introduce it properly; but I presume it may be with confidence affirmed, that when it is introduced with propriety, it is one of the greatest embellishments of poetic pronunciation. This has already been exemplified * in the grand description of Satan's throne, at the beginning of the second book of *Paradise Lost*, and may be farther illustrated by a passage from Dr. Akenfide's *Pleasures of Imagination*.

Different minds

Incline to different objects : one pursues
The vast alone, the wonderful the wild ;
Another sighs for harmony, and grace,
And gentlest beauty. Hence, when light'ning
fires

* See Vol. I. p. 148.

The arch of heav'n, and thunders rock the
ground;

When furious whirlwinds rend the howling air,
And ocean, groaning from the lowest bed,
Heaves his tempestuous billows to the sky;
Amid the mighty uproar, while below
The nations tremble, Shakspeare looks abroad
From some high cliff superior, and enjoys
The elemental war.

In repeating this noble description, if
we begin the seventh line at *when* in a
monotone, and continue it through the
three lines till we come to *sky*, upon which
word the voice changes to the rising in-
flexion, we shall find a very suitable gran-
deur communicated to the thought, by the
solemnity and sameness of the tone of
voice.

MODULATION OF VOICE.

AFTER a perfect idea is attained of the pause, emphasis, and inflexion, with which we ought to pronounce every word, sentence, interrogation, climax, and different figure of speech, it will be absolutely necessary to be acquainted with the power, variety, and extent of the instrument, through which we convey them to others; for unless this instrument be in a proper pitch, whatever we pronounce will be feeble and unnatural; as it is only in a certain pitch that the voice can command the greatest variety of tones, so as to utter them with energy and ease.

Every one has a certain pitch of voice, in which he is most easy to himself and most agreeable to others; this may be called the natural pitch: this is the pitch in which we converse; and this must be the basis of every improvement we acquire from

from art and exercise: for such is the force of exercise upon the organs of speech, as well as every other in the human body, that constant practice will strengthen the voice in any key we use it to, even though this happen not to be the most natural and easy at first. This is abundantly proved by the strong vociferation which the itinerant retailers in the streets acquire after a few years practice. Whatever key they happen to pitch upon at first is generally preserved; and the voice in that note becomes wonderfully strong and sonorous: but, as the Spectator humorously observes, their articulation is generally so indistinct, that we understand what they sell, not so much by the words as the tune.

As constant exercise is of such importance to strengthen the voice, care should be taken, that we exercise it on that part where it has naturally the greatest power and variety: this is the middle tone; the

tone we habitually make use of when we converse with, or speak to persons at a moderate distance; for if we call out to one who is so far off, as to be almost out of hearing, we naturally raise our voice to a higher key, as well as swell it upon that key to a much greater degree of loudness: as, on the contrary, if we wish to be heard only by a single person in company, we naturally let fall our voice into a low key, and abate the force of it, so as to keep it from being heard by any, but the person we are speaking to.

In this situation nature dictates; but the situation of a public speaker is a situation of art: he not only wishes to be heard, but to be heard with energy and ease; for this purpose, his voice must be powerful in that key which is easiest to him, in that which he will most naturally fall into, and which he will certainly have the most frequent occasion to use; and this is the middle tone.

But before we enter farther on this subject, it seems absolutely necessary to obviate a very common mistake with respect to the voice, which may lead to an incurable error; and that is, the confounding of high and low with loud and soft. These plain differences are as often jumbled together as accent and quantity, though to much worse purpose. Our mistaking of accent for quantity when we converse about it, makes not the least alteration in our speaking; but if, when we ought only to be louder, we raise our voice to a higher key, our tones become shrill and feeble, and frustrate the very intention of speaking.

Those who understand ever so little of music know that high and loud, and soft and low, are by no means necessarily connected, and that we may be very soft in a high note, and very loud in a low one; just as a smart stroke on a bell may have

Q 3

exactly

exactly the same note as a slight one, though it is considerably louder. But to explain this difference to those who are unacquainted with music, we may say, that a high tone is that we naturally assume when we wish to be heard at a distance, as the same degree of force is more audible in a high, than in a low tone, from the acuteness of the former, and the gravity of the latter; and that a low tone is that we naturally assume when we are speaking to a person at a small distance, and wish not to be heard by others; as a low tone with the same force is less audible than a high one; if, therefore, we raise our voice to the pitch we should naturally use if we were calling to a person at a great distance, and at the same time exert so small a degree of force as to be heard only by a person who is near us, we shall have an example of a high note in a soft tone; and, on the contrary, if we suppose

pose ourselves speaking to a person at a small distance, and wish not to be heard by those who are at a little greater, in this situation we shall naturally sink the voice into a low note, and throw just as much force or loudness into it as is necessary to make it audible to the person we are speaking to. By this experiment we perceive, that high and loud, and soft and low, though most frequently associated, are essentially distinct from each other.

Such, however, is the nature of the human voice, that to begin in the extremes of high and low are not equally dangerous. The voice naturally slides into a higher tone, when we want to speak louder, but not so easily into a lower tone, when we would speak more softly. Experience shows us, that we can raise our voice at pleasure to any pitch it is capable of; but the same experience tells us, that it requires infinite art and practice to

Q. 4

bring

bring the voice to a lower key when it is once raised too high. It ought therefore to be a first principle with all public readers and speakers, rather to begin *under* the common level of their voice than above it. The attention of an auditory at the commencement of a lecture or oration, makes the softest accents of the speaker audible, at the same time that it affords a happy occasion for introducing a variety of voice, without which every address must soon tire. A repetition of the same subject a thousand times over, is not more tiresome to the understanding, than a monotonous delivery of the most varied subject to the ear. Poets, to produce variety, alter the structure of their verse, and rather hazard uncouthness and discord than sameness. Prose writers change the style, turn, and structure of their periods, and sometimes throw in exclamations, and sometimes interrogations, to rouse

rouse and keep alive the attention; but all this art is entirely thrown away, if the reader does not enter into the spirit of his author, and by a similar kind of genius, render even variety itself more various; if he does not by an alteration in his voice, manner, tone, gesture, loudness, softness, quickness, slowness, adopt every change of which the subject is susceptible.

Every one, therefore, who would acquire a variety of tone in public reading or speaking, must avoid as the greatest evil a loud and vociferous beginning; and for that purpose it would be prudent in a reader or speaker, to adapt his voice as if only to be heard by the person who is nearest to him; if his voice has natural strength, and the subject any thing impassioned in it, a higher and louder tone will insensibly steal on him; and his greatest address must be directed to keeping it within

within bounds. For this purpose, it will be frequently necessary for him to recall his voice, as it were, from the extremities of his auditory, and direct it to those who are nearest to him. This it will be proper to do almost at the beginning of every paragraph in reading, and at the introduction of every part of the subject in discourse. Nothing will so powerfully work on the voice, as supposing ourselves conversing at different intervals with different parts of the auditory.

For though high and loud, and soft and low, are essentially distinct, our expressing them so frequently together makes it difficult for us to avoid being too high when we are loud, and too soft when we are low; but as loudness is apt to lead us into a vicious extreme, from which it is the most difficult to recover ourselves; softness has a tendency to reduce the voice to its natural pitch, and give it a fresh vigour,
from

from bringing it again within the sphere of its greatest power and activity.

A very judicious writer on this subject directs a reader or speaker, upon his first addressing his auditory, to fix his eyes upon that part of them from which he is the farthest, and to pitch his voice so as to reach them. This, I fear, would be attended with very ill consequences if the assembly were very large; as a speaker would be strongly tempted to *raise* his voice, as well as increase its force; and by this means begin in a key much too high for the generality of his auditory, or for his own powers to continue it. The safest rule, therefore, is certainly to begin, as it were, with those of the assembly that are nearest to us; and if the voice be but articulate, however low the key may be, it will still be audible; and those who have a sufficient strength of voice for a public auditory, find it so much more difficult to
bring

bring *down* than to raise the pitch, that they will not wonder I employ my chief care to guard against an error by far the most common, as well as the most dangerous.

Few speakers have a voice too weak for the public, if properly managed; as audibility depends much more on a proper pitch of voice, accompanied with distinctness of articulation, than on a boisterous and sonorous loudness; this is evident from the distinctness with which we hear a good actress in the easy chit chat of genteel comedy; nay, even a speech aside, which is little more than a whisper, though uttered in a lower tone of voice, is so articulated by a judicious actor, as to be equally audible with the loudest bursts of passion. A voice, therefore, is seldom inaudible from its want of force, so much as from its want of modulation; and this modulation depends so much on not suffering the voice

to

to begin above its natural pitch, that too much care cannot be taken to guard against it.

Much, undoubtedly, will depend on the size and structure of the place we speak in: some are so immensely large, as many of our churches and cathedrals, that the voice is nearly as much dissipated as in the open air; and often with the additional inconvenience of a thousand confused echos and re-echos. Here a loud and vociferous speaker will render himself unintelligible in proportion to his exertion of voice: as departing and commencing sounds will encounter each other, and defeat every intention of distinctness and harmony.

Nothing but good articulation will make a speaker audible in this situation; and a judicious attention to that tone of voice which is most suitable to the size and imperfections of the place. If the place we
speak

Speak in be but small, it will be scarcely necessary to observe that the loudness of the voice should be in proportion. Those who have not ears sufficiently delicate to discern the true quantity of sound necessary to fill the place they speak in, ought to take every possible method to acquire so essential a qualification. A knowledge of music, many trials of different degrees of loudness, and the friendly criticism of good judges, may do much towards acquiring this accomplishment; and it must ever be remembered, that high and low are essentially distinct from loud and soft; as we may with the utmost propriety be at the highest note of our voice in the smallest room, provided we are not too loud, and use the lowest part of our voice in the largest, provided we are not too soft and indistinct to be heard.

In order to reduce the foregoing observations to practice, it may not be
unpro-

unprofitable to attend to the following rules.

Rule I. To gain a habit of lowering the voice, it will be necessary to drop the voice to a lower key upon the end of one sentence; and to commence the next sentence in the same low key with which we concluded the former; for this purpose it will be necessary to select sentences where this pronunciation is eligible, and practise upon them.

EXAMPLES.

Our sight is the most perfect and most delightful of all our senses. It fills the mind with the largest variety of ideas, converses with its objects at the greatest distance, and continues the longest in action without being tired or satiated with its proper enjoyments. The sense of feeling can indeed give us a notion of extension, shape, and all other ideas that enter at the eye, except colours; but at the same time it is very much straitened and confined in its operations to the number, bulk, and distance of its particular objects.

Spectator, N° 411.

I shall first consider those pleasures of the imagination which arise from the actual view and survey of outward objects; and these, I think, all proceed from the sight of what is great, uncommon, or beautiful. There may, indeed, be something so terrible or offensive, that the horror or loathsomeness of the object may overbear the pleasure which results from its greatness, novelty, or beauty; but still there will be such a mixture of delight in the very disgust it gives us, as any of these three qualifications are most conspicuous and prevailing.

Spectator, N^o 412.

The sense of feeling in the first example, and *there may indeed*, in the second, may very properly commence in a low tone of voice, as this tone is generally suitable to the concession contained in each of the sentences.

Similes in poetry form proper examples for gaining a habit of lowering the voice.

He above the rest,
In shape and gesture proudly eminent,
Stood

Stood like a tow'r. His form had not yet lost
All her original brightness, nor appear'd
Less than archangel ruin'd and th' excess
Of glory obscur'd; as when the sun new ris'n
Looks through the horizontal misty air
Shorn of his beams; or from behind the moon
In dim eclipse disastrous twilight sheds
On half the nations, and with fear of change
Perplexes monarchs. *Milton's Paradiſe Lost.*

In this example are two similes in succession; and it may be observed, that in order to pronounce them properly the voice ought to be twice lowered; that is, on the first simile at *as when the sun*, and then at *or from behind the moon*, which last simile must be in a lower tone of voice than the former, and both nearly in a monotone.

Rule II. This lowering of the voice will be greatly facilitated if we begin the words we wish to lower the voice upon, in a monotone or sameness of sound, approaching to that produced by repeatedly

striking the same key of a harpichord.
Thus in the following passage from Dr.
Akenfide's Pleasures of Imagination:

With what attractive charms this goodly
frame
Of nature, touches the consenting hearts
Of mortal men; and what the pleasing stores
Which beauteous imitation thence derives,
To deck the poet's or the painter's toil,
My verse unfolds. Attend ye gentle pow'rs
Of musical delight! and while I sing
Your gifts, your honors, dance around my frame.
Thou, smiling queen of ev'ry tuneful breath,
Indulgent Fancy; from the fruitful banks
Of Avon, whence thy rosy fingers cull
Fresh flow'rs, and dew, to sprinkle on the turf
Where Shakspeare lies, be present; and with
thee

Let Fiction come upon her vagrant wings,
Wafting ten thousand colours through the air;
And by the glances of her magic eye,
Combining each in endless fairy forms
Her wild Creation. Goddess of the lyre,
Which rules the accents of the moving sphere,

Wilt

Wilt thou, eternal Harmony, descend,
 And join this festive train? for with thee comes
 The guide, the guardian of their lovely sports,
 Majestic Truth; and where Truth deigns to come
 Her sister Liberty will not be far.

Be present all ye Genii, who conduct
 The wand'ring footsteps of the youthful bard,
 New to your springs and shades, who touch
 his ear

With finer sounds; who heighten to his eye
 The bloom of nature, and before him turn
 The gayest, happiest, attitudes of things.

Pleasures of Imagination, Book I.

This exordium consists of an invocation
 of several poetic powers, each of which
 ought to be addressed in a manner some-
 what different; but none of them admits
 of a difference sufficient to give a variety
 to a long paragraph, except that of eter-
 nal harmony: and this from its nature re-
 quires a solemn monotone in a much
 lower key than the rest: if therefore we
 pronounce the words,

R 2

God

Goddeſs of the lyre, and ſhew
Which rules the accents of the moving ſphere,
if, I ſay, we pronounce theſe words in a
low monotone, without any inflexion of
voice on them; we ſhall throw a great va-
riety into the whole invocation, and give
it at the ſame time that expreſſion which
the importance of the ſubject demands.

Rule III. As few voices are perfect;
 thoſe which have a good bottom often
wanting a top, and inverſely; care ſhould
be taken to improve by practice that part
of the voice which is moſt deficient: for
inſtance; if we want to gain a bottom, we
ought to practice ſpeeches which require
exertion, a little below the common pitch;
when we can do this with eaſe, we may
practice them on a little lower note, and ſo
on till we are as low as we deſire; for this
purpoſe, it will be neceſſary to repeat ſuch
paſſages as require a full audible tone of
voice in a low key: of this kind is the
ſpeech

Speech of king John to Hubert, where he takes him aside, and tempts him to undertake the death of prince Arthur:

Come hither Hubert. O, my gentle Hubert,
We owe thee much; within this wall of Hell
There is a soul counts thee her creditor,
And with advantage means to pay thy love. W
And, my good friend, thy voluntary oath
Lives in this bosom, dearly cherished. Making
Give me thy hand, I had a thing to say—
But I will fit it with some better time. (A)
By heav'n, Hubert, I'm almost ashamed
To say what good respect I have of thee. H

Hub. I am much bounded to your majesty.

K. John. Good friend, thou hast no cause to
say so yet,
But thou shalt have—and creep time ne'er so
slow,

Yet it shall come for me to do thee good.

I had a thing to say,—but let it go:

The sun is in the heav'n, and the proud day

Attended with the pleasures of the world,

Is all too wanton and too full of gaudes

To give me audience. If the midnight bell

Did with his iron tongue and brazen mouth
 Sound one unto the drowsy race of night;
 If this same were a church-yard where we stand,
 And thou possessed with a thousand wrongs;
 Or if that surly spirit Melancholy
 Had bak'd thy blood, and made it heavy,
 thick,
 Which else runs trickling up and down the
 veins,
 Making that idiot laughter keep men's eyes,
 And strain their cheeks to idle merriment,
 (A passion hateful to my purposes)
 Or if that thou couldst see me without eyes,
 Hear me without thine ears, and make reply
 Without a tongue, using conceit alone,
 Without eyes, ears, and harmful sound of words,
 Then in despite of broad-ey'd watchful day
 I would into thy bosom pour my thoughts:
 But ah, I will not—yet I love thee well,
 And by my troth, I think thou lov'st me well.

Hub. So well, that what you bid me under-
 take,

Though that my death were adjunct to my act,
 By heav'n I'd do't.

K. John. Do I not know thou wouldst?

Good

Good Hubert, Hubert, Hubert, throw thine
eye

On that young boy: I'll tell thee what, my
friend,

He is a very serpent in my way,
And wheresoe'er this foot of mine doth tread,
He lies before me. Do'st thou understand me?
Thou art his keeper.

Hub. And I'll keep him so,
That he shall not offend your majesty.

K. John. Death.

Hub. My Lord?

K. John. A grave.

Hub. He shall not live.

K. John. Enough.

I could be merry now. Hubert, I love thee;
Well, I'll not say what I intend for thee:
Remember.

I have quoted this beautiful passage at
length, as I think almost every part of it
affords an opportunity of practising to
speak with force and energy upon a lower
tone of the voice; for the whole scene
may be considered as only an earnest

whisper; but as this whisper must be heard by a whole audience, it is necessary while we lower the pitch, to add to the force of the voice: this, however, is no easy operation, and none but good readers, and consummate actors, can do it perfectly. It is no very difficult matter to be loud in a high tone of voice, but to be loud and forcible in a low tone, requires great practice and management; this, however, may be facilitated by pronouncing forcibly at first in a low monotone; a monotone, though in a low key, and without force, is much more sonorous and audible than when the voice slides up and down at almost every word, as it must do to be various. This tone is adopted by actors when they repeat passages aside. They are to give the idea of speaking to themselves, in such a manner as not to be heard by the person with them on the stage, and yet must necessarily be heard by

by the whole theatre. The monotone in a low key answers both these purposes. It conveys the idea of being inaudible to the actors with them in the scene, by being in a lower tone than that used in the dialogue; and by being in a monotone becomes audible to the whole house. The monotone therefore, becomes an excellent vehicle for such passages as require force and audibility in a low tone, and in the hands of a judicious reader or speaker is a perpetual source of variety.

Rule IV. When we would strengthen the voice in a higher note, it will be necessary to practise such passages as require a high tone of voice; and if we find the voice grow thin, or approach to a squeak upon the high note, it will be proper to swell the voice a little below this high note, and to give it force and audibility by throwing it into a sameness of tone approaching the monotone. A speech of Titus

Quin-

Quintus to the Roman people, ironically encouraging them to the greatest excesses, is a good practice for the higher tone of voice.

When you are to contend with us, you can seize the Aventine hill, you can possess yourselves of the Mons Sacer, the enemy is at our gates, the Æsquiline is near being taken, and nobody stirs to hinder it. But against us you are valiant, against us you can arm with all diligence. Come on then, besiege the Senate-house, make a camp of the forum, fill the jails with our chief nobles, and when you have achieved these glorious exploits, then at the least, sally out at the Æsquiline gate with the same fierce spirits against the enemy. Does your resolution fail you for this? Go then, and behold from our walls, your lands ravaged, your houses plundered and in flames, the whole country laid waste with fire and sword. Have you any thing here to repair these damages? Will the tribunes make up your losses to you? They will give you words as many as you please: bring impeachments in abundance

against

against the prime men of the state: keep laws upon laws, assemblies you shall have without end; but will any of you return the richer from these assemblies? Extinguish, O Romans! these fatal divisions; generously break this cursed enchantment, which keeps you buried in a scandalous inaction.—Open your eyes, and consider the management of these ambitious men, who, to make themselves powerful in their party, study nothing but how they may foment divisions in the commonwealth.

There are few voices so strong in the upper notes as to be able to pronounce this speech with the spirit it demands; care must be taken therefore, particularly in the ironical parts, to keep the voice from going too high, for which purpose it ought to approach to a monotone in the high notes required upon the words—*against us you are valiant—against us you can harm with all diligence—and particularly upon the questions—Does your resolution fail you for this? Have you any thing*
here

here to repair these damages? Will the tribunes make up your losses to you? And the same conduct of the voice must be observed upon the four succeeding ironical members.

But no exercise will be so proper to inure the voice to high notes as frequently to pronounce a succession of questions, which require the rising inflexion of voice at the end. Such is that in Cicero's Oration against Verres.

O liberty! O sound once delightful to every Roman ear! O sacred privilege of Roman citizenship! once sacred, now trampled upon! But what then? Is it come to this? Shall an inferior magistrate, a governor, who holds his whole power of the Roman people, in a Roman province, within sight of Italy, bind, scourge, torture with fire, and red-hot plates of iron, and at the last put to the infamous death of the cross a Roman citizen?

Another instance of a succession of questions ending with the rising inflexion, we find

find in the Oration of Demosthenes on the Crown.

What was the part of a faithful citizen? of a prudent, an active, and honest minister? Was he not to secure Eubœa, as our defence against all attacks by sea? Was he not to make Bœotia our barrier on the midland side? The cities bordering on Peloponnesus, our bulwark on that quarter? Was he not to attend with due precaution to the importation of corn, that this trade might be protected through all its progress up to our own harbour? Was he not to cover those districts, which we commanded by seasonable detachments, as the Proconesus, the Chersonesus, and Tenedos? To exert himself in the assembly for this purpose? While with equal zeal he laboured to gain others to our interest and alliance, as Byzantium, Abydus, and Eubœa? Was he not to cut off the best and most important resources of our enemies, and to supply those in which our country was defective?—And all this you gained by my counsels and my administration.

Leland's Demosthenes on the Crown.

It

It will naturally occur to every judicious reader, that this series of questions ought to rise gradually in force as they proceed, and therefore it will be necessary to keep the voice under at the beginning; to which, this observation may be added, that as the rising inflexion ought to be adopted on each question, the voice will be very apt to get too high near the end; for which purpose it will be necessary to swell the voice a little below its highest pitch, and if we cannot rise with ease and clearness on every particular to the last, we ought to augment the force on each that the whole may form a species of climax.

Rule V. When we would strengthen the voice in the middle tone, it will be necessary to exercise the voice on very passionate speeches by pronouncing them in a loud tone, without suffering the voice to rise with the force, but preserving all the energy and loudness we are able, in the mid-

middle tone of voice. The following execration of Chamont in the Orphan is a good practice for this purpose:

So may this arm
Throw him to the earth, like a dead dog des-
pised!
Lamented and leprosy, blindness and lunacy,
Poverty, shame, pride, and the name of villain
Light on me, if Castalio I forgive thee.

Orphan, Act. iv. Scene 7.

The challenge of Macbeth to Banquo's ghost, is another proper passage for this exercise of the middle tone of voice.

What man dare I dare?

Approach thou like the rugged Russian bear,
The arm'd rhinoceros or Hyrcanian tyger:
Take any shape but that, and my firm nerves
Shall never tremble. Be alive again,
And dare me to the desert with thy sword:
If trembling I inhibit, then protest me
The baby of a girl. Hence, horrible shadow,
Unreal mock'ry, hence! Why so,—begone!

Rule.

Rule VI. When we have exerted the voice to the highest pitch, it will be necessary to bring it down to a lower, by beginning the succeeding sentence in a lower tone of voice, if the nature of the sentence will permit; and if we are speaking extempore, it will be proper to form the sentence in such a manner as to make it naturally require a lower tone. A good praxis for recovering the voice when it is carried to its utmost pitch is the furious resentment and indignation of Posthumus against himself for giving credit to the infidelity of Imogen.

Jachimo. This Posthumus—methinks I see him now—

Post. Ay, so thou dost
Italian fiend! ah me, most credulous fool,
Egregious murderer, thief, any thing,
That's due to all the villains past, in being,
To come—oh give me cord, or knife, or poison
Some upright justice! Thou king, send out
For torturers ingenious; it is I

That

That all th' abhorred things o'th' earth amend
 By being worse than they. I am Posthumus
 That kill'd thy daughter; villain-like I lye,
 That caus'd a lesser villain than myself,
 A sacrilegious thief to do't. The temple
 Of virtue was she, yea, and she herself—
 Spit and throw stones, cast mite upon me, set
 The dogs o'th' street to bait me: every villain
 Be call'd Posthumus Leonatus, and
 Be villainy less than 'twas. Oh! Imogen,
 My queen, my life, my wife! Oh Imogen!
 Imogen! Imogen!

In this example, we find the fury of the passion very apt to carry the voice too high, but the poet has very judiciously thrown in breaks and alterations in the passion, which give the speaker an opportunity of lowering and altering his voice. Thus the voice is at its highest pitch of rage at *to come*, when the break and different shade of the same passion at, *Oh give me cord, &c.* affords an opportunity of lowering the voice, by a mixture of intreaty. The voice is at its utmost extent of height

at *kill'd thy daughter*; as in this passage he declares openly his guilt, in order to provoke his punishment; but the next clause, *villain-like, I lye*, gives a different shade of force to the voice by a mixture of remorse. The next sentence—*The temple of virtue, &c.* has a regret and tenderness in it that affords an alteration of voice, but as this alteration slides into extreme grief in which the voice is very apt to go too high, the next sentence—*Spit and throw stones, &c.*—by the deep hatred it falls into, gives the speaker an opportunity of lowering and recovering the force of his voice, in order to conclude with that force and tenderness which the latter part of the speech necessarily requires. Thus, by properly distinguishing the different shades and mixtures of the passions, we not only produce variety, but afford the voice such resources of energy, as can alone support it in the pronunciation.

Rule

Rule VII. When we are speaking extempore, and have carried the voice to its utmost extent in a high key, in order to bring it down to a lower, we ought, if possible, to adopt some passion which requires a low key; such as shame, hatred, admonition, &c. Thus in the spirited speech of T. Quintius to the Roman people, quoted under Rule IV. after the voice is raised as high as it can go, by setting forth the ironical advantages they will have from the tribunes, it falls very properly into a low key, by exhorting the Romans to be ashamed of the divisions which expose them to such miseries.

Think we such toils such cares disturb the peace
Of heav'n's blest habitants?—alike I scorn
Thy person, and imposture. *Milton.*

The former part of this passage raises the voice to the highest pitch, and is finely relieved and contrasted by the low tone which *scorn* requires in the conclusion.

GESTURE.

GESTURE, considered as a just and elegant adaptation of every part of the body to the nature and import of the subject we are pronouncing, has always been considered as one of the most essential parts of oratory. Its power, as Cicero observes, is much greater than that of words. It is the language of nature in the strictest sense, and makes its way to the heart, without the utterance of a single sound. Ancient and modern orators are full of the power of action; and action, as with the illustrious Grecian orator, seems to form the beginning, the middle, and end of oratory.

Such, however, is the force of custom, that though we all confess the power and necessity of this branch of public speaking, we find few, in our own country at least, that are hardy enough to put it in
prac-

practice. The most accomplished speakers in the British senate, are very faulty in their use of action, and it is remarkable that those who are excellent in every other part of oratory are very deficient in this. The truth is, though the reason of action in speaking is in the nature of things, the difficulty of acquiring the other requisites of an orator, and the still greater difficulty of attaining excellence in action, (which after all our pains is less esteemed than excellencies of another kind) these, I say, seem to be the reasons why action is so little cultivated among us; to this we may add, that so different are national tastes in this particular, that hardly any two people agree in the just proportion of this so celebrated quality of an orator. Perhaps the finished action of a Cicero, or a Demosthenes, would scarcely be borne in our times, though accompanied with every other excellence. The Italians and

French, though confessedly better public speakers than the English, appear to us to overcharge their oratory with action; and some of their finest strokes of action would, perhaps, excite our laughter. The oratory, therefore, of the Greeks and Romans in this point, is as ill suited to a British auditor, as the accent and quantity of the ancients is to the English language. The common feelings of nature, with the signs that express them, undergo a kind of modification, which is suitable to the taste and genius of every nation; and it is this national taste which must necessarily be the vehicle of every thing we convey agreeably to the public we belong to. Whether the action of the ancients was excessive, or whether that of the English is not too scanty, is not the question: those who would succeed as English orators must speak to English taste; as a general must learn the modern exercise of arms to command

mand modern armies, and not the discipline and weapons of the ancients.

But though the oratory of the moderns does not require all those various evolutions of gesture, which was almost indispensable in the ancient, yet a certain degree of it must necessarily enter into the composition of every good speaker and reader. To be perfectly motionless while we are pronouncing words, which require force and energy, is not only depriving them of their necessary support, but rendering them unnatural and ridiculous. A very vehement address pronounced without any motion, but that of the lips and tongue, would be a burlesque upon the meaning, and produce laughter; nay, so unnatural is this total absence of gesticulation, that it is not very easy to speak in this manner.

As some action, therefore, must necessarily accompany our words, it is of the

utmost consequence, that this be such as is suitable and natural. No matter how little, if it be but a-kin to the words and passion; for if foreign to them, it counteracts and destroys the very intention of delivery. The voice and gesture may be said to be tuned to each other; and if they are in a different key, as it may be called, discord must inevitably be the consequence. An awkward action, and such as is unsuitable to the words and passion, is the body out of tune, and gives the eye as much pain as a discord does the ear.

In order, therefore, to gain a just idea of suitable action and expression, it will be necessary to observe that every passion, emotion, and sentiment, has a particular attitude of the body, cast off the eye, and tone of the voice that particularly belongs to that passion, emotion, or sentiment; these should be carefully studied, and practised before a glass when we are alone; and
before

before a few friends, whose candour and judgment we can rely on. Some good piece of composition should be then selected, and every period or sentence be marked with that passion, emotion, or sentiment, indicated by the words, that the eye in reading may be reminded of the passion or sentiment to be assumed. These passions and emotions, we should express with the utmost force and energy we are able, when we are alone, that we may wear ourselves into the habit of assuming them easily in public. This forcible practice in private will have the same effect on our public delivery, that dancing a minuet has on our general air and deportment. What Pope says of writing is perfectly applicable to action in oratory. True ease in action comes from art not chance,
As those move easiest who have learn'd to dance.
To descend, however, to a few of those particulars to which it seems the most necessary

cessary to attend; it may not be improper to take notice, that in reading much less action is required than in speaking. When we read to a few persons only in private, it may not be useless to observe, that we should accustom ourselves to read standing; that the book should be held in the left hand; that we should take our eyes as often as possible from the book, and direct them to those that hear us. The three or four last words at least of every paragraph, or branch of a subject, should be pronounced with the eye pointed to one of the auditors. When any thing sublime, lofty, or heavenly is expressed, the eye and the right hand may be very properly elevated; and when any thing low, inferior, or grovelling is referred to, the eye and hand may be directed downwards: when any thing distant or extensive is mentioned, the hand may naturally describe the distance or extent; and when

con-

conscious virtue, or any heart-felt emotion, or tender sentiment occurs, we may as naturally clap the hand on the breast.

In speaking extempore we should be sparing of the use of the left hand, which may not ungracefully be concealed under the waistcoat, resting below the hip. The right hand, when in action, ought to rise extending from the side, that is in a direction from left to right; and then be propelled forwards, with the fingers open, and easily, and differently curved: the arm should move chiefly from the elbow, the hand seldom be raised higher than the shoulder, and when it has described its object, or enforced its emphasis, ought to drop lifeless down to the side, ready to commence action afresh. The utmost care must be taken to keep the elbow from inclining to the body, and to let the arm, when not hanging at rest by the side, approach to the action we call a kimbow; we must

must be cautious too, in all action but such as describes extent or circumference, to keep the hand or lower part of the arm from cutting the perpendicular line that divides the body into right and left; but above all we must be careful to let the stroke of the hand which marks force, or emphasis, keep exact time with the force of pronunciation; that is, the hand must go down upon the emphatical word, and no other: Thus in the execration of Brutus, in Julius Cæsar.

When Marcus Brutus grows so covetous,
To lock such rascal-counters from his friends,
Be ready gods with all your thunderbolts,
Dash him in pieces.

Here the action of the arm which enforces the emphasis ought to be so directed, that the stroke of the hand may be given exactly on the word *dash*, this will give a concomitant action to the organs of pronunciation, and by this means the whole expres-

expression will be greatly augmented. This action may be called beating time to the emphasis, and is as necessary in forcible and harmonious speaking, as the agreement between the motion of the feet and the music in dancing.

These are some of the simplest and most necessary directions, and such as may be followed with the greatest safety: observing the action of the best readers and speakers, may, with some cautions, be recommended to youth; but cannot with the same safety be proposed to those, who, by long practice, are confirmed in habits of their own; it may, instead of a modest and negative kind of awkwardness, which is scarcely offensive, substitute a real and disgusting kind of mimicry; and this by every person of the least taste, will be looked upon as a bad exchange.

To the generality of readers and speakers, therefore, it may be proposed to make
use

use of no more action than they can help. If they are really in earnest, as they ought to be, some gesticulation will naturally break out, and if it is kept within bounds, it will always be tolerable. A man's own feelings will often tell him how far he may venture with safety; for in that situation which he finds the easiest to himself, he will appear most agreeable to his auditory. Such a sympathy do we find between speaker and hearer, that the one cannot be in an awkward situation without communicating a feeling of it to the other.

Thus have we endeavoured to delineate those outlines, which nothing but good sense and taste will fill up. The more distinctly these lines are marked, the easier will be the finishing; and if, instead of leaving so much to taste, as is generally done, we were to push as far as possible our enquiries into those principles of truth and beauty in delivery, which are immut-

able

able and eternal; if, I say, we were to mark carefully, the seemingly infinite variety of voice and gesture in speaking and reading, and compare this variety with the various senses and passions of which they are expressive; from the simplicity of nature in her other operations, we have reason to hope, that they might be so classed and arranged, as to be of much easier attainment, and productive of much certainty and improvement, in the very difficult accomplishment of a just and agreeable delivery.

THE PASSIONS.

IT now remains to say something of those tones which mark the passions and emotions of the speaker. These are entirely independent on the modulation of the voice, though often confounded with it: for modulation relates only to speaking either loudly or softly, in a high or a low key; while the tones of the passions or emotions mean only that quality of sound that indicates the feelings of the speaker, without any reference to the pitch or loudness of his voice; and it is in being easily susceptible of every passion and emotion that presents itself, and being able to express them with that peculiar quality of sound which belongs to them, that the great art of reading and speaking consists. When we speak our own words, and are really impassioned by the occasion of speaking, the passion or
emotion

emotion precedes the words, and adopts such tones as are suitable to the passion we feel; but when we read, or repeat from memory, the passion is to be taken up as the words occur; and in doing this well, the whole difficulty of reading or repeating from memory lies.

But it will be demanded, how are we to acquire that peculiar quality of sound that indicates the passion we wish to express? The answer is easy: by feeling the passion which expresses itself by that peculiar quality of sound. But the question will return, how are we to acquire a feeling of the passion? The answer to this question is rather discouraging, as it will advise those who have not a power of impassioning themselves upon reading or expressing some very pathetic passage, to turn their studies to some other department of learning, where nature may have been more favourable to their wishes. But is

there no method of assisting us in acquiring the tone of the passion we want to express; no method of exciting the passion in ourselves when we wish to express it to others? The advice of Quintilian and Cicero on this occasion, is, to represent to our imagination, in the most lively manner possible, all the most striking circumstances of the transaction we describe, or of the passion we wish to feel. "Thus," says Quintilian, "if I complain of the fate of
" a man who has been assassinated, may I
" not paint in my mind a lively picture
" of all that has probably happened on
" the occasion? Shall not the assassin ap-
" pear to rush forth suddenly from his
" lurking-place? Shall not the other ap-
" pear seized with horrors? Shall he not
" cry out, beg his life, or fly to save it?
" Shall not I see the assassin dealing the
" deadly blow, and the defenceless wretch
" falling dead at his feet? Shall not I
" figure

“figure to my mind, and by a lively impression, the blood gushing from his wounds, his ghastly face, his groans, and the last gasp he fetches?”

This must be allowed to be a very natural method of exciting an emotion in the mind; but still the woes of others, whether real or fictitious, will often make but a weak impression on our own mind, and will fail of affecting us with a sufficient force to excite the same emotions in the minds of our hearers. In this exigence, it may not, perhaps, be unprofitable, to call to our assistance the device of the ancient Grecian actor Polus; who, when he had the part of Electra to perform, and was to represent that princess weeping over the ashes of her brother Orestes, ordered the urn, which contained the ashes of his dear and only son to be brought upon the stage, and by this means excited in himself the pitch of

grief with which he wished to affect his audience.

Calling to mind, therefore, such passages of our own life as are similar to those we read or speak of, will, if I am not mistaken, considerably assist us in gaining that fervor and warmth of expression, which, by a certain sympathy, is sure to affect those who hear us.

But our natural feelings are not always to be commanded; and when they are, stand in need of the regulation and embellishments of art; it is the business, therefore, of every reader and speaker in public to acquire such tones and gestures as nature gives to the passions; that he may be able to produce the semblance of them when he is not actually impassioned. The feelings of men when unpremeditatedly impassioned will do wonders. We seldom hear a person express love, rage, or pity, when these passions
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are produced by a powerful object on the spot, without feeling in ourselves the workings of the passions thus instantaneously produced. Here the reality of the situation contributes greatly to our own feelings, as well as to the feelings of the speaker. The speech of a malefactor seldom fails to move us powerfully, however wretchedly delivered; and a person really in the agonies of passion moves us irresistibly. But these are situations very different from the reader and speaker in public. The reader has always a fictitious or absent passion to exhibit; and the public speaker must always produce his passion at a certain time and place, and in a certain order; and in this situation it is generally supposed by our best critics, that an excess of feeling, such as we have when unpremeditatedly actuated by strong passions, would render us incapable of expressing ourselves, so as properly to affect others.

others. I have myself seen Powel, in the character of George Barnwell, so overwhelmed with grief in that pathetic address,

Be warn'd ye youths who see my sad despair, &c.

as to be incapable of expressing himself in the most pathetic manner to the audience. However this be, certain it is, we ought to study the effects and appearances of the passions, that we may be able to exhibit them when we are not really impassioned; and when we are, to give passion its most agreeable expression. Mr. Burke has a very ingenious thought on this subject in his *Origin of our Ideas of the Sublime and Beautiful*. He observes, that there is such a connection between the internal feeling of a passion, and the external expression of it, that we cannot put ourselves in the posture, or attitude, of any passion, without communicating

nicating a certain degree of the passion itself to the mind. The same may be observed of the tone of voice which is peculiar to each passion: each passion produces an agitation of the body, which is accompanied by a correspondent agitation of the mind: certain sounds naturally produce certain bodily agitations, similar to those produced by the passions, and hence music has power over the mind, and can dispose it alternately to joy, or sorrow; to pity, or revenge. When the voice, therefore, assumes that tone which a musician would produce in order to express certain passions or sentiments in a song, the speaker, like the performer on a musical instrument, is wrought upon by the sound he creates; and though active at the beginning, at length becomes passive, by the sound of his own voice on himself. Hence it is, that though we frequently begin to read or speak, without feeling any of the

sion we wish to express, we often end in full possession of it. This may serve to show the necessity of studying and imitating those tones, looks, and gestures, that accompany the passions, that we may dispose ourselves to feel them mechanically, and improve our expression of them when we feel them spontaneously; for by the imitation of the passion we meet it, as it were, half way.

A passion well described, disposes us to the feeling of it, and greatly assists us in expressing it with force and propriety; this shows the necessity of a good description of the passions, and how much the art of speaking depends upon it. Those who feel the passions the most powerfully, and unite with this feeling a power of describing their feelings, are those from whom we may expect the best pictures of what passes in the soul. For this reason, good poets are generally the best painters

painters of the passions; and for this reason too, we find the greatest orators have been most conversant with the best poets; for though it is not the business of the poet, like that of the philosopher, to enter into a logical definition of the origin, extent, and various relations of the passion he produces, he must, however, feel it strongly, and express it exactly as we see it in nature, or it will fail in its effect on the soul, which, in this case, judges by a sort of instinct. This, it is presumed, will be a sufficient reason for drawing the examples that are given of the passions chiefly from the poets; and of these chiefly those in the dramatic line, as it is in these that the passions are generally the most delicately and forcibly touched.

Aaron Hill, in his Essay on the Art of Acting, has made a bold attempt at such a description of the passions as may enable an actor to adopt them mechanically, by
 shew-

shewing, that all the passions require either a braced or relaxed state of the sinews, and a peculiar cast of the eye. This system he has supported with much ingenuity, and it were to be wished he had lived to give his original idea the finishing he intended; and to have seen it combated by opposite opinions, that he might have removed several objections that lie against it, and render the truth of it a little doubtful. It must be owned, however, that this writer deserves great praise for the mere attempt he has made to form a new system, which, under some restrictions, may not be without its use. It is certain, that all the passions, when violent, brace the sinews; grief, which, when moderate, may be said to melt or relax the frame, when accompanied by anguish and bitter complainings, becomes active and bracing*.

* See Dr. Johnson's excellent remark upon the Speech of Lady Constance in King John. Act iii. Sc. 1.

Pity seems never to rise to a sufficient degree of sorrow to brace the sinews; and anger, even in the slightest degree, seems to give a kind of tension to the voice and limbs. Thus Shakspeare, as quoted by this writer, has given us an admirable picture of this passion in its violence, and has made this violent tension of the sinews a considerable part of its composition:

Now imitate the action of the tyger;
Stiffen the sinews, summon up the blood;
Lend fierce and dreadful aspect to the eye;
Set the teeth close and stretch the nostril wide;
Hold hard the breath and bend up ev'ry spirit
To its full height.—

To this may be added, that admirable picture of violent anger which Shakspeare puts in the mouth of Suffolk, in the Second Part of Henry VI.

Would curses kill as doth the mandrake's groan,
I would invent as bitter searching terms,

As

As curst, as harsh, and horrible to hear,
Delivered strongly through my fixed teeth,
With full as many signs of deadly hate
As lean-faced Envy in her loathsome cave.
My tongue should stumble in mine earnest words,
Mine eyes should sparkle like the beaten flint,
Mine hair be fixt on end like one distract,
Ay, ev'ry joint should seem to curse and ban:
And, even now my burden'd heart would break,
Should I not curse them.——

Who can read these admirable descriptions of anger without finding his whole frame braced, and his mind strongly tinged with the passion delineated! How much is it to be regretted that so great a master of the passions as Shakspeare, has not left us a description similar to this of every emotion of the soul! But though he has not described every other passion like this, he has placed them all in such marking points of view, as enables us to see the workings of the human heart from his writings, in a clearer and more affecting way

way than in any other of our poets; and perhaps, the best description that could be given us of the passions in any language, may be extracted from the epithets he has made use of. But to return to the system: Hill defines scorn to be negligent anger, and adds, "it is expressed by languid muscles, with a smile upon the eye in the light species, or a frown to hit the serious." The reason he gives for this expression, is, "because scorn insinuates by a voluntary slackness, or disarming of the nerves, a known, or a concluded absence of all power in the insulted object, even to make defence seem necessary." This seems a very accurate picture of the passion, and the slackness of the nerves appears necessarily to enter into the proper method of expressing it. But what are we to think of his definition of Joy? "Joy," says he, "is pride possessed of triumph." No author I have ever yet

yet met with, has supposed pride to be a necessary part of the composition of joy; though a degree of joy may form part of the composition of pride. Pity, he defines to be active grief for another's afflictions; but this definition seems not to include the most leading trait of pity, which is, benevolence and love; and though pity is always accompanied with a degree of sorrow, which often excites us to assist those we pity, yet pity is often bestowed on objects we neither can nor endeavour to assist. The poets have always strongly marked this alliance between pity and love, and with great propriety. When Blandford tells Oroonoko he pities him: Oroonoko answers,

—Do pity me;

Pity's a-kin to love, and ev'ry thought
Of that soft kind is welcome to my soul.

Oroonoko, Act ii.

And

And Dryden, in his *Alexander's Feast*, after describing the power of *Timothens* in exciting his hero's pity for the sad fate of *Darius*, says :

The mighty master smil'd to see,
That love was in the next degree ;
'Twas but a kindred sound to move,
For pity melts the soul to love.

And *Julia*, in the *Two Gentlemen of Verona*, says of *Proteus* :

Because he loves her he despises me ;
Because I love him, I must pity him. *Act iv.*

Poets, who, where the passions are concerned, are generally the best philosophers, constantly describe love and pity as melting the soul : but how does this agree with the intense muscles with which *Hill* marks the expression of both these passions ? And how, according to this writer, can the muscles be intense and the eye languid at the same time, as he has described them

in

in pity; or is it conceivable that the eye can express an emotion directly contrary to the feelings of the whole frame? The distinction, therefore, of braced and unbraced muscles, upon which his whole system turns, seems at best but a doubtful hypothesis; and much too hidden and uncertain for the direction of so important a matter as the expression of the passions. Modelling the attitude, countenance, and voice, to the expression of a passion, may not only give the beholder an idea of the passion we imitate, but serve, in some measure, to awaken a feeling of it in ourselves; this is agreeable to experience and sound philosophy; but bracing or relaxing the sinews seems to be entering too boldly into the sacred recesses of nature, and taking her peculiar work out of her own proper hands.

In the following display of the passions, therefore, nothing farther is intended, than

than such a description of them as may serve to give an idea of their external appearance, and such examples of their operations on the soul as may tend to awaken an original feeling of them in the breast of the reader. But it cannot be too carefully noted that, if possible, the expression of every passion ought to commence within. The imagination ought to be strongly impressed with the idea of an object which naturally excites it, before the body is brought to correspond to it by suitable gesture. This order ought never to be reversed, but when the mind is too cold and languid to imbibe the passion first, and in this case an adaptation of the body to an expression of the passion, will either help to excite the passion we wish to feel, or in some measure supply the absence of it.

The two circumstances that most strongly mark the expression of passion, are the

tone of the voice, and the external appearance of countenance and gesture; these we shall endeavour to describe, and to each description subjoin an example for practice.

In the following explanation and description of the passions, I have been greatly indebted to a very ingenious performance called the Art of Speaking*; this work, though not without its imperfections, is on a plan the most useful that has hitherto been adopted. The passions are first described, then passages are produced which contain the several passions, and these passions are marked in the margin as they promiscuously occur in the the passage. This plan I have adopted, and I hope not without some degree of improvement. For after the description of the several passions, in which I have

* Attributed to the late Mr. Burgh, author of Political Disquisitions.

frequently departed widely from this author, I have subjoined examples to each passion and emotion, which contain scarcely any passion or emotion but that described; and by thus keeping one passion in view at a time, it is presumed the pupil will more easily acquire the imitation of it, than by passing at once to those passages where they are scattered promiscuously in small portions. But though this association of the similar passions is certainly an advantage, the greatest merit is due to the author above mentioned; who, by the division of a passage into its several passions, and marking these passions as they occur, has done real service to the art of speaking, and rendered his book one of the most useful that has been hitherto published.

TRANQUILITY.

THE first picture of the passions (if it may be called so) is tranquility.

Tranquility appears by the composure of the countenance, and general repose of the whole body, without the exertion of any one muscle. The countenance open, the forehead smooth, the eyebrows arched, the mouth just not shut, and the eyes passing with an easy motion from object to object, but not dwelling long upon any one. To distinguish it, however, from insensibility, it seems necessary to give it that cast of happiness which borders on chearfulness.

CHEARFULNESS.

When joy is settled into a habit, or flows from a placid temper of mind, desiring to please and be pleased, it is called gaiety, good-humour, or chearfulness.

Chearfulness adds a smile to tranquility, and opens the mouth a little more.

ELOCUTION. 293

Chearfulness in retirement.

Now my co-mates, and brothers in exile,
 Hath not old custom made this life more sweet
 Than that of painted pomp? Are not these
 woods
 More free from peril than the envious court?
 Here feel we but the penalty of Adam
 The season's difference; as the icy phang
 And churlish chiding of the winter's wind,
 Which when it bites and blows upon my body
 Ev'n till I shrink with cold, I smile and say,
 This is no flattery; these are counsellors
 That feelingly persuade me what I am;
 Sweet are the uses of adversity,
 That like a toad, ugly and venomous,
 Wears yet a precious jewel in its head;
 And this our life exempt from public haunts,
 Finds tongues in trees, books in the running
 brooks,
 Sermons in stones, and good in every thing.

Shakespear's As You Like It.

MIRTH.

When joy arises from ludicrous or
 fugitive amusements in which others

share with us, it is called merriment or mirth.

Mirth, or laughter, opens the mouth horizontally, raises the cheeks high, lessens the aperture of the eyes, and when violent, shakes and convulses the whole frame, fills the eyes with tears, and occasions holding the sides from the pain the convulsive laughter gives them.

Invocation of the Goddess of Mirth.

But come, thou goddess, fair and free,
In heav'n y'clep'd Euphrosyne,
And of men heart-easing Mirth;
Whom lovely Venus at a birth,
With two sister graces more,
To ivy-crowned Bacchus bore.
Come thou nymph and bring with thee,
Mirth and youthful Jollity;
Quips, and cranks, and wanton wiles;
Nods, and becks, and wreathed smiles;
Such as hang on Hebe's cheek,
And love to live in dimples sleek;
Sport, that wrinkl'd Care derides,
And Laughter holding both his sides:

Come

Come and trip it as ye go,
On the light fantastic toe;
And in thy right hand bring with thee,
The mountain nymph sweet Liberty.

Milton's Comus.

Laughter on seeing a shrewd buffoon.

A fool, a fool, I met a fool i'th' forest,
A motley fool, a miserable varlet;
As I do live by food I met a fool,
Who laid him down, and bask'd him in the sun
And rail'd on lady Fortune in good terms;
In good set terms, and yet a motley fool;
Good morrow fool, quoth I, no fir, quoth he,
Call me not fool, till heav'n hath sent me for-
tune;

And then he drew a dial from his pocket
And looking on it with lack-lustre eye,
Says very wisely, it is ten o'clock;
Thus may we see, quoth he, how the world wags,
'Tis but an hour ago since it was nine,
And after one hour more 'twill be eleven,
And so from hour to hour we ripe and ripe,
And then from hour to hour we rot and rot,
And thereby hangs a tale. When I did hear
The motley fool thus moral on the time,

My lungs began to crow like chanticleer,
 That fools should be so deep contemplative
 And I did laugh sans intermission
 An hour by his dial. O noble fool!
 A worthy fool! motley's the only wear.

Shakspeare's As you Like It.

RAILLERY.

Raillery without animosity, puts on the aspect of cheerfulness; the countenance smiling, and the tone of voice sprightly.

Rallying a person for being melancholy.

Let me play the fool
 With mirth and laughter; so let wrinkles come,
 And let my liver rather heat with wine,
 Than my heart cool with mortifying groans.
 Why should a man whose blood is warm within,
 Sit like his grandfire cut in alabaster?
 Sleep when he wakes, and creep into the jaundice
 By being peevish? I tell thee what, Anthonio
 (I love thee, and it is my love that speaks);
 There are a fort of men whose visages
 Do cream and mantle like a standing pond,
 And

And do a wilful stillness entertain,
 With purpose to be drest in an opinion
 Of wisdom, gravity, profound conceit,
 As who should say, I am fir Oracle,
 And when I ope my lips, let no dog bark!
 O my Antonio, I do know of those,
 That therefore only are reputed wise,
 For saying nothing; who I'm very sure
 If they should speak would almost damn those
 ears,
 Which hearing them would call their brothers
 fools;
 I'll tell thee more of this another time,
 But fish not with this melancholy bait
 For this fool's gudgeon, this opinion.
 Come, good Lorenzo, fare ye well a while
 I'll end my exhortation after dinner,

S N E E R.

Sneer is ironical approbation: where
 with a voice and countenance of mirth
 somewhat exaggerated we cast the severest
 censures; it is hypocritical mirth and good
 humour, and differs from the real by the
 sly, arch, satirical tone of voice, look, and
 gesture, that accompany it,

Scoffing at supposed cowardice.

Satan beheld their plight,
 And to his mates thus in derision call'd :
 O friends why come not on those victors proud?
 Ere while they fierce were coming, and when we
 To entertain them fair with open front
 And breast (what could we more) propounded
 terms
 Of composition, straight they chang'd their
 minds,
 Flew off, and into strange vagaries fell
 As they would dance: yet for a dance they seem'd
 Somewhat extravagant and wild, perhaps
 For joy of offer'd peace, but I suppose
 If our proposals once again were heard
 We should compel them to a quick result.

Milton's Paradise Lost,

J O Y.

A pleasing elation of mind, on the actual or assured attainment of good, or deliverance from evil, is called Joy.

Joy, when moderate, opens the countenance with smiles, and throws, as it were,

a sun-

a sunshine of delectation over the whole frame: when it is sudden and violent, it expresses itself by clapping the hands, raising the eyes towards heaven, and giving such a spring to the body as to make it attempt to mount up as if it could fly: when joy is extreme, and goes into transport, rapture, and extacy, it has a wildness of look and gesture, that borders on folly, madness, and sorrow.

Joy expected.

Ah Juliet, if the measure of thy joy
Be heap'd like mine, and that thy skill be more
To blazon it, then sweeten with thy breath
This neighbour air, and let rich music's tongue,
Unfold the imagin'd happiness that both,
Receive in either by this dear encounter.

Shakspeare's Rom. and Jul.

Joy, approaching to transport.

Oh joy, thou welcome stranger, twice three
years

I have not felt thy vital beam, but now
It warms my veins and plays about my heart;
A fiery

A fiery instinct lifts me from the ground
And I could mount.——*Dr. Young's Revenge,*

Joy approaching to folly.

Come let us to the castle,
News friends; our wars are done, the Turks
are drown'd;

How do our old acquaintance of this life?—

Honey you shall be well desir'd in Cyprus

I have found great love among them. O my
sweet,

I prattle out of fashion, and I dote

In mine own comforts.——*Shakspeare's Othello.*

Joy bordering on sorrow.

O my soul's joy!

If after every tempest come such calms,
May the winds blow till they have waken'd
death!

And let the labouring bark climb hills of seas
Olympus high, and duck again as low
As hell's from heav'n! If it were now to die,
'Twere now to be most happy, for I fear
My soul hath her content so absolute,
That not another comfort like to this
Succeeds in unknown fate,

Ibidem.
Tumult

Tumult of joy approaching to rapture.

Madam, you have bereft me of all words,
 Only my blood speaks to you in my veins;
 And there is such confusion in my powers,
 As, after some oration fairly spoke
 By a beloved prince, there doth appear
 Among the buzzing pleased multitude,
 Where every something, being blent together,
 Turns to a wild of nothing, save of joy,
 Express'd, and not express'd.

Joy, or satisfaction inexpressible.

Imoinda, Oh this separation,
 Has made you dearer if it can be so
 Than you were ever to me ; you appear
 Like a kind star to my benighted steps,
 To guide me on my way to happiness ;
 I cannot miss it now. Governor, friend,
 You think me mad : But let me bless you all
 Who any ways have been the instruments
 Of finding her again. Imoinda's found !
 And every thing that I would have in her.

I have a thousand things to ask of her,
 And she as many more to know of me.

But

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But you have made me happier, I confess,
Acknowledge it much happier, than I
Have words or power to tell you. Captain you,
Ev'n you, who most have wrong'd me, I forgive;
I will not say you have betrayed me now,
I'll think you but the minister of fate
To bring me to my lov'd Imoinda here.
Let the fools
Who follow fortune live upon her smiles,
All our prosperity is plac'd in love,
We have enough of that to make us happy;
This little spot of earth you stand upon,
Is more to me than the extended plains
Of my great father's kingdom; here I reign
In full delight in joys to pow'r unknown
Your love my empire, and your heart my throne.

Southern's Oroonoko.

D E L I G H T.

Delight is a high degree of satisfaction,
or rather is joy moderated and affording
leisure to dwell on the pleasing object;
the tones, looks, and gestures are the
same as those of joy, but less forcible and
more permanent. Thus we gaze upon a
pleasing

pleasing figure or picture, listen to music, and are intent upon delightful studies.

Delight on viewing a statue.

Leon. — See, my lord,
Would you not deem it breath'd and that those
veins
Did verily bear blood?

Paul. My lord's almost so far transported that
He'll think anon it lives.

Leon. O sweet Paulina,
Make me to think so twenty years together
No settled senses of the world can match
The pleasure of that madness.

Shaksp. Winter Tale.

Love is not ill defined by Aaron Hill, when he calls it, *desire kept temperate by reverence*: it is, he says, a conscious and triumphant swell of hope, intimidated by respectful apprehension of offending, where we long to seem agreeable: it is complaint made amiable by gracefulness; reproach endeared by tenderness; and rapture awed by reverence: the idea then, says he, to be

con-

conceived by one who would express love elegantly, is that of joy combined with fear.

To this we may add Shakspeare's description of this passion in *As You Like It*.

Phoebe. Good shepherd, tell this youth what 'tis to love.

Syl. It is to be all made of phantasy;
All made of passion, and all made of wishes;
All adoration, duty, and observance;
All humbleness, all patience, and impatience;
All purity, all trial, all observance.

As You Like It.

If these are just descriptions of love, how unlike to it is that passion which so profanely assumes its name!

Love gives a soft serenity to the countenance, a languishing to the eyes, a sweetness to the voice, and a tenderness to the whole frame; when intreating, it clasps the hands, with intermingled fingers to the breast; when declaring, the

right

it is attended by trembling hesitation and confusion.

Love described.

Come hither, boy ; if ever thou shalt love,
In the sweet pangs of it remember me,
For such as I am, all true lovers are ;
Unstaid and skittish in all motions else,
Save in the constant image of the creature
That is belov'd.—How dost thou like this tune?

Shakspeare's Tw. Night.

Description of languishing love.

O fellow, come, the song we had last night :—
Mark it, Cesario ; it is old and plain ;
The spinsters, and the knitters in the sun,
And the free maids that weave their thread
with bones,
Do use to chaunt it ; it is silly sooth,
And dallies with the innocence of love
Like to old age.

Twelfth Night.

If music be the food of love, play on,
Give me excess of it ; that, surfeiting,
The appetite may sicken, and so die.—
That strain again ;—it had a dying fall :

O, it came o'er my ear, like the sweet south,
 That breathes upon a bank of violets,
 Stealing, and giving odour.— Enough, no more,
 'Tis not so sweet now, as it was before.
 O spirit of love, how quick and fresh art thou!
 That, notwithstanding thy capacity
 Receiveth as the sea, nought enters there,
 Of what validity and pitch soever,
 But falls into abatement and low price,
 Even in a minute! so full of shapes is fancy,
 That it alone is high fantastical. *Ibid.*

Delight in love.

What you do,
 Still betters what is done. When you speak,
 sweet,
 I'd have you do it ever: when you sing,
 I'd have you buy and sell so; so give alms,
 Pray so; and, for the ordering your affairs,
 To sing them too: When you do dance, I
 with you
 A wave o'the sea, that you might ever do
 Nothing but that; move still, still so,
 And own no other function: Each your doing,
 So singular in each particular,

Crowns

Crowns what you are doing in the present deeds,
That all your acts are queens.

Shakspeare's Winter's Tale.

Protestation in love.

———O, hear me breathe my life
Before this ancient fir, who, it should seem,
Hath some time lov'd: I take thy hand; this
hand,

As soft as dove's down, and as white as it;
Or Ethiopian's tooth, or the fann'd snow,
That's bolted by the northern blasts twice o'er.

Ibid.

Love complaining.

Ay, Protheus; but that life is alter'd now;
I have done penance for contemning love,
Whose high imperious thoughts have punish'd
me,

With bitter fasts, with penitential groans,
With nightly tears, and daily heart-fore sighs,
For in revenge of my contempt of love,
Love hath chac'd sleep from my enthralled eyes,
And made them watchers of mine own heart's
sorrow.

O gentle Protheus, love's a mighty lord,
And hath so humbled me, as I confess

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There is no wee to his correction ;
Nor to his service, any joy on earth,
Now no discourse except it be of love ;
Now can I break my fast, dine, sup, and sleep,
Upon the very simple name of love.

Shakspeare's Two Gent. of Verona.

P I T Y.

Pity is benevolence to the afflicted. It is a mixture of love for an object that suffers, and a grief that we are not able to remove those sufferings. It shows itself in a compassionate tenderness of voice; a feeling of pain in the countenance, and a gentle raising and falling of the hands and eyes, as if mourning over the unhappy object. The mouth is open, the eye-brows are drawn down, and the features contracted or drawn together.

Pity in plaintive narration.

As in a theatre the eyes of men,
After a well-grac'd actor leaves the stage,
Are idly bent on him that enters next,
Thinking his prattle to be tedious,

Even

Even so, or with much more contempt, men's
eyes,

Did scowl on Richard; no man cry'd God save
him;

No joyful tongue gave him his welcome home:

But dust was thrown upon his sacred head;

Which with such gentle sorrow he shook off—

His face still combating with tears and smiles,

The badges of his grief and patience,—

That had not God, for some strong purpose,
steel'd

The hearts of men, they must perforce have
melted,

And barbarism itself have pitied him.

But heav'n hath a hand in those events;

To whose high will we bound our calm con-
tents.

Shaks. Rich. II.

Pity for falling greatness.

Ah, Richard! with eyes of heavy mind,

I see thy glory like a shooting star,

Fall to the base earth, from the firmament!

Thy sun sits weeping in the lowly west,

Witnessing storms to come, woe, and unrest;

Thy friends are fled, to wait upon thy foes,

And crossly to thy good all fortune goes. *Ibid.*

Pity for a departed friend.

Alas! poor Yorick! I knew him, Horatio;
 a fellow of infinite jest, of most excellent
 fancy: he hath borne me on his back a thou-
 sand times; and now how abhorred in my ima-
 gination it is; my gorge rises at it. Here
 hung those lips that I have kissed I know not
 how oft. Where be your gibes now? Your
 gambols? Your songs? Your flashes of mer-
 riment, that were wont to set the table on a
 roar? Not one now to mock your own grin-
 ning? Quite chop-fallen? Now get you to my
 lady's chamber, and tell her, let her paint an
 inch thick, to this favour she must come; make
 her laugh at that.—

Shaks. Hamlet.

Pity for the object beloved.

Poor lord! is't I
 That chase thee from thy country, and expose
 Those tender limbs of thine to the event
 Of the none-sparing war? and is it I
 That drive thee from the sportive court, where
 thou
 Wast shot at with fair eyes, to be the mark
 Of smoky muskets? O you leaden messengers,
 That

That ride upon the violent speed of fire,
 Fly with false aim; move the still-piercing air,
 That sings with piercing, do not touch my lord!
 Whoever shoots at him, I set him there;
 Whoever charges on his forward breast,
 I am the caitiff, that do hold him to it;
 And, though I kill him not, I am the cause
 His death was so effected: better 'twere
 I met the ravin lion when he roar'd
 With sharp constraint of hunger; better 'twere
 That all the miseries which nature owes,
 Were mine at once: No, come thou home,
 Rouffillon,
 Whence honour but of danger wins a scar;
 As oft it loses all; I will be gone:
 My being here it is, that holds thee hence;
 Shall I stay here to do't? no, no, although
 The air of paradise did fan the house,
 And angels offic'd all: I will be gone.

Shakspeare's All Well, &c.

Pity for youth over-watched.

Luc. I have slept, my lord, already.

Bru. It was well done; and thou shalt sleep
 again;

I will not hold thee long: if I do live,

I will be good to thee. [*Music, and a song.*
 This is a sleepy tune; O murd'rous slumber!
 Lay'st thou thy leaden mace upon my boy,
 That plays thee music?—Gentle knave, good
 night;

I will not do thee so much wrong to wake thee.
 If thou dost nod, thou break'st thy instrument;
 I'll take it from thee; and, good boy, good
 night.

Shakspeare's Jul. Cæs.

H O P E.

Hope is a mixture of desire and joy, agitating the mind, and anticipating its enjoyment. It brightens the countenance, spreads the arms with the hands open as to receive the object of its wishes: the voice is plaintive, and inclining to eagerness; the breath drawn inwards more forcibly than usual, in order to express our desires the more strongly, and our earnest expectation of receiving the object of them.

Hope from approaching nuptials.

Now fair Hippolita our nuptial hour
 Draws on apace, four happy days brings in

An-

ELOCUTION. 313

Another moon; but oh! methinks, how slow
This old-moon wains! she lingers my desires,
Like to a step-dame, or a dowager
Long-withering out a young man's revenue.

Shakspeare's Midsum. Night.

Hope of good tidings.

O Hope, sweet flatterer, whose delusive touch
Sheds on afflicted minds the balm of comfort
Relieves the load of poverty; sustains
The captive bending with the weight of bonds;
And smooths the pillow of disease and pain;
Send back th' exploring messenger with joy,
And let me hail thee from that friendly grove.

Glover's Boadicea.

HATRED, AVERSION.

When by frequent reflexion on a disagreeable object our disapprobation of it is attended with a disinclination of mind towards it, it is called hatred. When our hatred and disapprobation of any object are accompanied with a painful sensation upon the apprehension of its presence or

approach, there follows an inclination to avoid it called aversion.

Hatred or aversion draws back the body as to avoid the hated object; the hands at the same time thrown out spread, as if to keep it off. The face is turned away from that side towards which the hands are thrown out; the eyes looking angrily, and obliquely the same way the hands are directed; the eye-brows are contracted, the upper lip disdainfully drawn up, and the teeth set; the pitch of the voice is low, but loud and harsh, the tone chiding, unequal, furly, and vehement, the sentences are short and abrupt.

A description and example of this passion from Shakspeare is given in the introduction to these examples, p. 283, to these we shall add a few others;

K. Rich. So, madam, what you still take
care, I see,
To let the world believe I love you not.

-This

This outward mourning now has malice in't,
So have these fullen disobedient tears.

I'll have you tell the world I dote on you.

Anne. I wish I could, but 'twill not be believ'd :

Have I deserv'd this usage ?

Rich. You have ; you do not please me as at first.

Anne. What have I done ! what horrid crime committed ?

Rich. To me the worst of crimes, out-liv'd my liking.

Anne. If that be criminal, just heav'n be kind,
And take me while my penitence is warm :
O fir, forgive and kill me.

Rich. Umh !—no, the meddling world will call it murder,

And I would have them think me pitiful.
Now wert thou not afraid of self-destruction,
Thou hast a fair excuse for't.

Anne. How fain would I be friends with death !—O name it !

Rich. Thy husband's hate.—Nor do I hate thee only

From the dull'd edge of fated appetite,
But from the eager love I bear another ;

Some

Some call me hypocrite—What think'st thou
now?

Do I dissemble?

Anne. Thy vows of love to me were all dis-
sembled.

Rich. Not one—for when I told thee so, I
lov'd;

Thou art the only soul I ne'er deceived,
And 'tis my honesty that tells thee now,
With all my heart I hate thee.

Richard III. altered by Cibber.

Hatred cursing the object hated.

Poison be their drink,

Gall, worse than gall, the daintiest meat they
taste;

Their sweetest shade—a grove of cypress trees,
Their sweetest prospect murd'ring basilisks,
Their softest touch as smart as lizard's stings,
Their music frightful as the serpent's hiss,
And boading screech-owls make the concert
full;

All the foul terrors of dark-seated hell.—

Shakspear's Hen. VI.

This

This seems imitated by Dr. Young.

Why get thee gone, horror and night go with
thee.

Sisters of Acheron go hand in hand,
Go dance about the bow'r and close them in;
And tell them that I sent you to salute them.
Prophane the ground, and for th'ambrosial rose,
And breath of jessamin, let hemlock blacken,
And deadly night-shade poison all the air :
For the sweet nightingale may ravens croak,
Toads pant, and adders ruffle through the
leaves :

May serpents, winding up the trees, let fall
Their hissing necks upon them from above,
And mingle kisses—such as I would give them.

Young's Revenge.

Hatred of a rival in glory.

He is my bane, I cannot bear him ;
One heaven and earth can never hold us both ;
Still shall we hate, and with defiance deadly
Keep rage alive till one be lost for ever,
As if two suns should meet in one meridian
And strive in fiery combat for the passage.

Rowe's Tamerlane.

ANGER,

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ANGER, RAGE, FURY.

When hatred and displeasure rise high on a sudden from an apprehension of injury received, and perturbation of mind in consequence of it, it is called anger; and rising to a very high degree and extinguishing humanity, becomes rage and fury.

Anger, when violent, expresses itself with rapidity, noise, harshness, and sometimes with interruption and hesitation, as if unable to utter itself with sufficient force. It wrinkles the brows, enlarges and heaves the nostrils, strains the muscles, clinches the fist, stamps with the foot, and gives a violent agitation to the whole body. The voice assumes the highest tone it can adopt consistently with force and loudness, though sometimes to express anger with uncommon energy, the voice assumes a low and forcible tone.

Nar-

Narrative in Anger.

My liege, I did deny no prisoners.
 But I remember when the fight was done,
 When I was dry with rage, and extreme toll,
 Breathless and faint, leaning upon my sword,
 Came there a certain lord, neat, trimly
 dress'd,
 Fresh as a bridegroom; and his chin, new
 reap'd,
 Show'd like a stubble-land at harvest-home:
 He was perfumed like a milliner;
 And 'twixt his finger and his thumb he held
 A pouncet-box, which ever and anon,
 He gave his nose, and took't away again;—
 Who, therewith angry when it next came there,
 Took it in snuff—and still he smil'd and talk'd,
 And as the soldiers bore dead bodies by,
 He call'd them—untaught knaves unmannerly,
 To bring a slovenly unhandsome corse
 Betwixt the wind and his nobility.
 With many holiday and lady terms,
 He question'd me, among the rest demanded
 My prisoners, in your majesty's behalf.
 I then all smarting with my wounds being cold,
 To be so pestered with a popinjay,

Out

Out of my grief and my impatience
 Answer'd neglectingly, I know no what,
 He should, or he should not;—for he made me
 mad,

To see him shine so brisk, and smell so sweet,
 And talk so like a waiting gentlewoman,
 Of guns, and drums, and wounds, (heav'n
 save the mark !)

And telling me the sovereign'st thing on earth,
 Was parmacity for an inward bruise;
 And that it was great pity, so it was,
 That villainous salt-petre should be digg'd
 Out of the bowels of the harmless earth,
 Which many a good tall fellow had destroy'd
 So cowardly; and but for these vile guns,
 He would himself have been a soldier.
 This bald, unjointed chat of his, my lord,
 I answer'd indirectly as I said,
 And I beseech you, let not his report,
 Come current for an accusation,
 Betwixt my love and your high majesty.

Shakspeare's Hen. IV. First Part.

Scorn and anger, reproving. wo

Tut, tut !

Grace me no grace, nor uncle me no uncle,

I am

I am no traitor's uncle ; and that word—grace
 In an ungracious mouth is but profane ;
 Why have those banished and forbidden legs
 Dar'd once to touch a dust of England's ground ?
 But more than why—Why have they dar'd to
 march

So many miles upon her peaceful bosom ;
 Frighting her pale-fac'd villages with war,
 And ostentation of despised arms ?
 Com'st thou because the anointed king is hence ?
 Why foolish boy, the king is left behind,
 And in my loyal bosom lies his power.

Were I but now the lord of such hot youth
 As when brave Gaunt, thy father, and myself
 Rescu'd the Black Prince, that young Mars of
 men,

From forth the ranks of many thousand French ;
 Oh, then, how quickly should this arm of mine,
 Now prisoner to the palsy, chastise thee,
 And minister correction to thy fault !

Ibid. Rich. II.

Determined revenge.

I know not : if they speak but truth of her,
 These hands shall tear her ; if they wrong her
 honour,

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The proudest of them shall well hear of it.
Time hath not yet so dry'd this blood of mine,
Nor age so eat up my invention,
Nor fortune made such havoc of my means,
Nor my bad life 'rest me so much of friends,
But they shall find awak'd in such a kind,
Both strength of limb and policy of mind,
Ability in means, and choice of friends
To quit me of them thoroughly.

Ibid. Much Ado.

Eager Revenge.

Oh, I could play the woman with mine eyes,
And braggart with my tongue!—But, gentle
heaven,

Cut short all intermission; front to front,
Bring thou this fiend of Scotland, and myself;
Within my sword's length set him; if he 'scape,
Heaven forgive him too!

Unrestrained fury.

Alive! in triumph! and Mercutio slain!
Away to heaven respective lenity,
And fire-ey'd fury be my conduct now!—
Now Tybalt take the villain back again

That

That late thou gav'st me; for Mercutio's soul
Is but a little way above our heads
Staying for thine to keep him company,
And thou or I, or both shall follow him.

Ibid. Rom. and Juliet.

R E V E N G E.

Revenge is a propensity and endeavour to injure the offender, which is attended with triumph and exultation when the injury is accomplished: it expresses itself like malice, but more openly, loudly, and triumphantly.

Revenge for having received a blow.

Alon. O Zanga!

Zan. Do not tremble so, but speak.

Alon. I dare not.

Zan. You will drown me with your tears.

Alon. Have I not cause?

Zan. As yet you have no cause.

Alon. Dost thou too rave?

Zan. Your anguish is to come:

You have been much abus'd.

Alon. Abus'd by whom?

Zan. To know were little comfort.

Alon. Oh, 'twere much!

Zan. Indeed!

Alon. Oh give him to my fury!

Zan. Born for your use I live but to oblige you;
Know then——'twas I——

Alon. Am I awake?

Zan. For ever.

Thy wife is guiltless, that's one transport to me,
And I—I let thee know it—that's another.

I urg'd don Carlos to resign his mistress,
I forg'd the letter, I dispos'd the picture,
I hated, I despis'd, and I destroy.

Why this is well; why this is blow for blow.

Where are ye? Crown me, shadow me with
laurels,

Ye spirits that delight in just revenge!

Let Europe, and her pallid sons go weep,

Let Afric, and her hundred thrones rejoice.

O my dear countrymen, look down and see

How I bestride your prostrate conqueror!

I tread on haughty Spain, and all her kings.

Young's Revenge.

REPROACH.

REPROACH.

Reproach is settled anger or hatred chastising the object of dislike, by casting in his teeth the severest censures upon his imperfections or misconduct: the brow is contracted, the lip turned up with scorn, the head shaken, the voice low, as if abhorring, and the whole body expressive of aversion.

Reproaching with stupidity and inconstancy.

Wherefore rejoice? What conquest brings
he home?

What tributaries follow him to Rome,
To grace in captive bonds his chariot wheels?
You blocks, you stones, you worse than sense-
less things!

O, you hard hearts, you cruel men of Rome,
Knew ye not Pompey? Many a time and oft
Have you climb'd up to walls and battlements,
To towers and windows, yea, to chimney tops,
Your infants in your arms, and there have sat
The live-long day, with patient expectation,

To see great Pompey pass the streets of Rome :
 And when you saw his chariot but appear,
 Have you not made an universal shout,
 That Tyber trembled underneath his banks,
 To hear the replication of your sounds,
 Made in his concave shores ?
 And do you now put on your best attire ?
 And do you now cull out a holiday ?
 And do you now strew flowers in his way,
 That comes in triumph over Pompey's blood ?
 Be gone ;
 Run to your houses ; fall upon your knees,
 Pray to the gods to intermit the plague,
 That needs must light on this ingratitude.

Shakspeare's Jul. Caf.

Reproaching with want of friendship.

You have done that you should be sorry for.
 There is no terror, Cassius, in your threats ;
 For I am arm'd so strong in honesty,
 That they pass by me, as the idle wind,
 Which I respect not. I did send to you
 For certain sums of gold, which you deny'd me ;
 For I can raise no money by vile means ;
 No Cassius, I had rather coin my heart,

And

And drop my blood for drachmas, than to
 wring
 From the hard hands of peasants their vile trash
 By any indirection. I did send
 To you for gold to pay my legions,
 Which you deny'd me: Was that done like
 Cassius?

Should I have answer'd Caius Cassius so?
 When Marcus Brutus grows so covetous,
 To lock such rascal-counters from his friends,
 Be ready, gods, with all your thunderbolts,
 Dash him to pieces. *Ibidem.*

Reproaching with want of manliness.

O proper stuff!
 This is the very painting of your fears; I
 This is the air-drawn dagger, which you said,
 Led you to Duncan. Oh, these flaws and starts,
 (Impostors to true fear) would well become
 A woman's story, at a winter's fire,
 Authoriz'd by her grandam. Shame itself!
 Why do you make such such faces? When
 all's done,
 You look but on a stool. *Ibid. Macbeth.*

Reproach-

Reproaching with want of courage and spirit.

—Thou slave, thou wretch, thou coward,
 Thou little valiant, great in villany!
 Thou ever strong upon the stronger side!
 Thou fortune's champion, thou dost never fight
 But when her humorous ladyship is by
 To teach thee safety! thou art perjur'd too
 And looth'st up greatness. What a fool art
 thou,

A ramping fool; to brag and stamp, and swear,
 Upon my party! Thou cold blooded slave,
 Hast thou not spoke like thunder on my side,
 Been sworn my soldier? Bidding me depend
 Upon thy stars, thy fortune, and thy strength?
 And dost thou now fall over to my foes?
 Thou wear a lion's hide! doff it for shame,
 And hang a calf's skin on those recreant limbs.

FEAR AND TERROR.

Fear is a mixture of aversion and sorrow, discomposing and debilitating the mind upon the approach or anticipation of evil. When this is attended with surprise

prize and much discomposure, it grows into terror and consternation.

Fear violent and sudden, opens wide the eyes and mouth, shortens the nose, gives the countenance an air of wildness, covers it with deadly paleness, draws back the elbows parallel with the sides, lifts up the open hands with the fingers spread, to the height of the breast, at some distance before it, so as to shield it from the dreadful object. One foot is drawn back behind the other, so that the body seems shrinking from the danger, and putting itself in a posture for flight. The heart beats violently, the breath is fetched quick and short, and the whole body is thrown into a general tremor. The voice is weak and trembling, the sentences are short, and the meaning confused and incoherent.

Terror before dreadful actions described.

Between the acting of a dreadful thing,
And the first motion, all the interim is

Like

Like a phantasma, or a hideous dream;
 The genius, and the mortal instruments,
 Are then in council, and the state of man,
 Like to a little kingdom, suffers then
 The nature of an insurrection.

Shaksp. Jul. Cas.

Terror of evening and night described.

—Light thickens; and the crow
 Makes wing to the rooky wood;
 Good things of day begin to droop and drowse;
 While night's black agents to their prey do
 rouse.

Thou marvell'st at my words: but hold thee
 still;

Things, bad begun, make strong themselves
 by ill;

So, pr'ythee, go with me. *Ibid. Macbeth.*

Narrative of horrid fights.

A common slave (you know him well by
 fight)

Held up his left hand, which did flame and burn,
 Like twenty torches join'd; and yet his hand,
 Not sensible of fire, remain'd unscorch'd.]

Be-

Besides, (I have not since put up my sword)
 Against the capitol I met a lion,
 Who glar'd upon me, and went furly by,
 Without annoying me: and there were drawn
 Upon a heap a hundred ghastly women,
 Transformed with their fear; who swore, they
 saw

Men, all in fire, walk up and down the streets.
 And, yesterday, the bird of night did sit,
 Even at noon-day, upon the market-place,
 Hooting and shrieking. When these prodigies
 Do so conjointly meet, let not men say
 These are the reasons,—they are natural;
 For, I believe, they are portentous things
 Unto the climate that they point upon.

Ibid. Jul. Cæs.

Fear from a dreadful object.

Angels and ministers of grace defend us;
 Be thou a spirit of health or goblin damn'd,
 Bring with thee airs from heav'n, or blasts
 from hell,
 Be thy intents wicked or charitable,
 Thou com'st in such a questionable shape
 That I will speak to thee.

Save

Save me, and hover o'er me with your wings,
You heavenly guards!—what would your gra-
cious figure? *Shaksp. Hamlet.*

Horror at a dreadful apparition.

How ill this taper burns! ha! who comes
here?

I think it is the weakness of my eyes,
That shapes this monstrous apparition—
It comes upon me—Art thou any thing?
Art thou some god, some angel, or some devil,
That mak'st my blood cold, and my hair to stare,
Speak to me what thou art. *Shaksp. Jul. Cæs.*

Terror from committing murder.

Mac. I've done the deed—didst not thou hear
a noise?

Lady. I heard the owl scream, and the crickets
cry.

Did you not speak?

Mac. When?

Lady. Now.

Mac. As I descended?

Lady. Ay.

Mac. Hark!—who lies i'th' second chamber?

Lady. Donalbain.

Mac.

Mac. This is a sorry fight.

Lady. A foolish thought to say a sorry fight.

Mac. There's one did laugh in his sleep,
and one cry'd, murder!

That they did wake each other; I stood and
heard them:

But they did say their pray'rs, and address'd
them

Again to sleep.—

Fear of being discovered in murder.

Alas, I am afraid they have awak'd,

And 'tis not done; th' attempt and not the deed
Confounds us——Hark!—I laid the daggers
ready,

He could not miss them. Had he not resem-
bled

My father as he slept, I had done it. *Ibidem.*

SORROW.

Sorrow is a painful depression of spirit,
upon the deprivation of good or arrival of
evil; when it is silent and thoughtful, it
is sadness; when long indulged, so as to
prey upon and possess the mind, it be-
comes

comes habitual and grows into melancholy; when tossed by hopes and fears, it is distraction; when these are swallowed up by it, it settles into despair.

In moderate sorrow, the countenance is dejected, the eyes are cast downward, the arms hang loose, sometimes a little raised, suddenly to fall again; the hands open, the fingers spread, and the voice plaintive, frequently interrupted with sighs. But when this passion is in excess, it distorts the countenance, as if in agonies of pain; it raises the voice to the loudest complainings, and sometimes even to cries and shrieks; it wrings the hands, beats the head and breast, tears the hair, and throws itself on the ground; and, like other passions, in excess, seems to border on phrenzy.

Sadness.

Amb. In sooth, I know not why I am so sad,
It wearies me; you say it wearies you;

But

But how I caught it, found it, or came by it,
What stuff 'tis made of, whereof it is born,
I am to learn.

And such a want-wit sadness makes of me,
That I have much ado to know myself.

Gra. You look not well, signor Anthonio,
You have too much respect upon the world :
They lose it that do buy it with much care,
Believe me, you are marvellously chang'd.

Anth. I hold the world, but as the world,
Gratiano ;

A stage, where every one must play his part,
And mine's a sad one.

Deep melancholy described.

She never told her love,
But let concealment, like a worm i'th'bud
Feed on her damask cheek. She pin'd in thought,
And with a green and yellow melancholy,
She sat like Patience on a monument
Smiling at grief.

Pensive foreboding.

My mother had a maid call'd Barbara,
She was in love ; and he she lov'd prov'd mad
And

And did forsake her : she had a song of willow,
 An old thing 'twas, but it express'd her fortune,
 And she dy'd singing it : That song to-night
 Will not go from my mind, I have much to do
 But to go hang my head all o' one side,
 And sing it like poor Barbara. *Shakeſp. Oth.*

Silent grief.

Seems, madam ! nay it is : I know not seems
 'Tis not alone my inky cloak good mother,
 Nor customary fuits of ſolemn black,
 Nor windy ſuſpiration of forc'd breath,
 No nor the fruitful river in the eye,
 Nor the dejected 'haviour of the viſage
 Together with all forms, modes, ſhows of grief
 That can denote me truly : Theſe indeed ſeem,
 For they are actions that a man might play ;
 But I have that within which paſſeth ſhow,
 Theſe but the trappings and the fuits of woe.

Ibid. Hamlet.

Inward ſorrow.

Say that again.

The ſhadow of my ſorrow ! Ha ! let's ſee :—
 'Tis very true, my grief lies all within ;
 And theſe external manners of lament,

Are

Are merely shadows to the unseen grief,
 That swells with silence in my tortur'd soul;
 There lies the substance: and I thank thee,
 king,

For thy great bounty, that not only giv'st
 Me cause to wail, but teachest me the way
 How to lament the cause. I'll beg one boon,
 And then be gone, and trouble you no more.
 Shall I obtain it? *Shakesp. Rich. II.*

Sorrow forgetful of its intentions.

Yet one word more, — Grief boundeth where
 it falls,

Not with the empty hollowness, but weight;
 I take my leave before I have begun;
 For sorrow ends not, when it seemeth done.
 Commend me to my brother Edmund York,
 Lo this is all: — nay, yet depart not so;
 Though this be all, do not so quickly go,
 I shall remember more. Bid him — Oh, what?
 With all good speed at Plasby visit me.
 Alack, and what shall good old York there see,
 But empty lodgings, and unfurnish'd walls,
 Unpeopled offices, untrodden stones?
 And what hear there for welcome but my groans?

Therefore commend me; let him not come
there,

To seek out sorrow, that dwells every where;
Desolate, desolate, will I hence, and die;
The last leave of thee takes my weeping eye.

Ibid.

Grief deploring loss of ambition.

I had been happy if the general camp,
Pioneers and all, had wrong'd my love,
So I had nothing known: O now for ever,
Farewell the plumed troop and the big wars
That make ambition virtue! O farewell,
Farewel the neighing steed, and the shrill trump,
The spirit-stirring drum, the ear-piercing fife,
The royal banner, and all quality,
Pride, pomp, and circumstance of glorious war!
Farewel! Othello's occupation's gone.

Shakspeare's Othello.

Grief approaching to madness.

Pand. Lady, you utter madness, and not sorrow.

Const. Thou art unholy to belie me so;
I am not mad: this hair I tear is mine;
My name is Constance; I was Geoffrey's wife;
Young

Young Arthur is my son, and he is lost :
 I am not mad ;—I would to heaven, I were !
 For then, 'tis like, I should forget myself :
 Oh, if I could, what grief should I forget !
 Preach some philosophy to make me mad,
 And cardinal thou shalt be canoniz'd ;
 For, being not mad, but sensible of grief,
 My reasonable part produces reason
 How I may be delivered of these woes,
 And teaches me to kill or hang myself :
 If I were mad, I should forget my son,
 Or madly think a babe of clouts were he ;
 I am not mad, too well, too well I feel
 The different plague of each calamity.

Shakspeare's King John.

*Grief mixed with pity, assuming a smile,
 and approaching to phrenzy.*

Grief fills the room up of my absent child,
 Lies in his bed, walks up and down with me ;
 Puts on his pretty looks, repeats his words,
 Remembers me of all his gracious parts,
 Stuffs out his vacant garments with his form,
 Then have I reason to be fond of grief. *Ibid.*

Grief approaching to distraction.

Thou canst not speak of what thou dost not
feel ;

Wert thou as young as I, Juliet thy love,
An hour but married, Tybalt murder'd,
Doating like me, and like me banished,
Then might'st thou speak, then might'st thou
tear thy hair,

And fall upon the ground as I do now,
Taking the measure of an unmade grave.

Shaksp. Rom. and Juliet.

Grief choaking expression.

Macd. My children too !——

Rosse. Wife, children, servants, all that could
be found !

Macd. And I must be from thence ! my wife
kill'd too ?

Rosse. I've said.

Mal. Be comforted.

Let's make us med'cines of our great revenge,
To cure this deadly grief.

Macd. He has no children !

What all my pretty ones ? Did you say, all ?
What all ?

Mal.

Mal. Endure it like a man.

Macd. I shall.

But I must also feel it as a man.
 I cannot but remember such things were,
 That were most precious to me: did heav'n
 look on,
 And would not take their part? sinful Macduff,
 They were all struck for thee! naught that I am!
 Not for their own demerits, but for mine
 Fell slaughter on their souls: heaven rest them
 now!

Ibid. Macbeth.

REMORSE.

Remorse, or a painful remembrance of criminal actions or pursuits, casts down the countenance, and clouds it with anxiety, hangs down the head, shakes it with regret, just raises the eyes as if to look up, and suddenly casts them down again, with sighs; the right-hand sometimes beats the breast, and the whole body writhes as with self-aversion. The voice has a harshness as in hatred, and inclines to a low and reproachful tone.

Keen remorse for drunkenness.

I remember a mass of things, but nothing distinctly; a quarrel, nothing wherefore. O that men should put an enemy in their mouths, to steal away their brains! that we should with joy, pleasure, revel, and applause, transform ourselves into beasts! I will ask him for my place again; he shall tell me I am a drunkard: had I as many mouths as Hydra, such an answer would stop them all. To be now a sensible man; by and by a fool, and presently a beast! O strange! every inordinate cup is unblest, and the ingredient is a devil.

Shakspeare's Othello.

Remorse for treachery and ingratitude.

I am alone the villain of the earth,
And feel I am so most. O Anthony,
Thou mine of bounty, how wouldst thou have
paid
My better service, when my turpitude
Thou dost so crown with gold! This blows my
heart:
If swift thought break it not, a swifter mean
Shall out-strike thought; but thought will do't
I feel—

I fight against thee!—No : I will go seek
Some ditch wherein to die ; the foulest best
Befits my latter part of life.

Shakspeare's Ant. and Cleo.

*Reproach and remorse for murder of an in-
nocent child.*

Oh, when the last account 'twixt heaven
and earth
Is to be made, then shall this hand and seal
Witness against us to damnation !
How oft the sight of means to do ill deeds,
Makes deeds ill done ? Hadst not thou been by,
A fellow by the hand of nature mark'd,
Quoted and sign'd, to do a deed of shame,
This murder had not come into my mind,
But taking note of thy abhorr'd aspect,
Finding thee fit for bloody villainy
Apt, liable to be employ'd in danger,
I faintly broke with thee of Arthur's death ;
And thou to be endeared to a king,
Mad'st it no conscience to destroy a prince.

Ibid. King John.

DESPAIR.

Despair, as in a condemned criminal, or one who has lost all hope of salvation, bends the eye-brows downwards, clouds the forehead, rolls the eyes frightfully, opens the mouth horizontally, bites the lips, widens the nostrils, and gnashes the teeth. The arms are sometimes bent at the elbows, the fists clinched hard, the veins and muscles swelled; the skin livid, the whole body strained and violently agitated; while groans of inward torture are more frequently uttered than words. If any words, they are few, and expressed with a fullen eager bitterness, the tone of the voice often loud and furious, and sometimes in the same note for a considerable time. This state of human nature is too frightful to dwell upon, and almost improper for imitation; for if death cannot be counterfeited without too much shocking

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ing our humanity; despair, which exhibits a state ten thousand times more terrible than death, ought to be viewed with a kind of reverence to the great Author of nature, who seems sometimes to exhibit to us this agony of mind as a warning to avoid that wickedness which produces it.

Shakspeare has most exquisitely touched this fearful situation of human nature, where he draws cardinal Beaufort, after a wicked life, dying in despair, and terrified with the murder of duke Humphrey, to which he was accessary.

K. Hen. How fares my lord? speak Beaufort to thy sovereign.

Car. If thou be'st Death, I'll give thee England's treasure,
Enough to purchase such another island,
So thou wilt let me live and feel no pain.

K. Hen. Ah, what a sign it is of evil life,
When death's approach is seen so terrible!

War. Beaufort it is thy sovereign speaks to thee.

Car.

Car. Bring me to my trial when you will,
 Dy'd he not in his bed? where should he die?
 Can I make men live, whether they will or
 no?—

Oh torture me no more, I will confess.—
 Alive again? then show me where he is,
 I'll give a thousand pound to look upon him.—
 He hath no eyes, the dust hath blinded them.—
 Comb down his hair; look! look! it stands
 upright,

Like lime-twigs set to catch my winged soul!
 Give me some drink, and bid the apothecary,
 Bring the strong poison that I bought of him.

K. Hen. O thou eternal Mover of the heavens,
 Look with a gentle eye upon this wretch;
 O beat away the busy-meddling fiend,
 That lays strong siege unto this wretch's soul,
 And from his bosom purge this black despair!

War. See how the pangs of death do make
 him grin.

Sal. Disturb him not, let him pass peaceably.

K. Hen. Peace to his soul, if God's good
 pleasure be!
 Lord Cardinal, if thou think'st on heaven's
 bliss,

Hold up thy hand, make signal of thy hope,—
 He

He dies and makes no sign : O God forgive him. *Shakspeare's 2d Part. Hen. VI.*

The bare situation of the characters, the pause, and the few plain words of King Henry, *he dies and makes no sign!* have more of the real sublime in them than volumes of the laboured speeches in most of our modern tragedies, which in the emphatical language of Shakspeare may be said to be "full of sound and fury, signifying nothing."

SURPRIZE, WONDER, AMAZEMENT, ADMIRATION.

An uncommon object produces wonder; if it appears suddenly, it begets surprize; surprize continuing, becomes amazement; and if the object of wonder comes gently to the mind and arrests the attention by its beauty or grandeur, it excites admiration, which is a mixture of approbation and wonder; so true is that observation of Dr. Young in the tragedy of the Revenge:

Late

Late times shall wonder, that my joys shall
raise

For wonder is involuntary praise.

Wonder or amazement, opens the eyes,
and makes them appear very prominent.
It sometimes raises them to the skies, but
more frequently fixes them on the object;
the mouth is open, and the hands are
held up nearly in the attitude of fear; the
voice is at first low, but so emphatical, that
every word is pronounced slowly and with
energy: when, by the discovery of some-
thing excellent in the object of wonder,
the emotion may be called admiration, the
eyes are raised, the hands lifted up, or
clapped together, and the voice elated with
expressions of rapture.

Surprise at unexpected events.

Gone to be marry'd, gone to swear a peace!
False blood to false blood join'd! Gone to be
friends!

Shall

Shall Lewis have Blanch? and Blanch those
provinces?

It is not so: Thou hast mis-spoke, mis-heard?
Be well-advis'd, tell o'er thy tale again:

It cannot be; thou dost but say 'tis so.

What dost thou mean by shaking of thy head?

Why dost thou look so sadly on my son?

What means that hand upon that breast of
thine?

Why holds thine eye that lamentable rheum,
Like a proud river peering o'er his bounds?

Be these sad sighs confirmers of thy words?

Then speak again; not all thy former tale,
But this one word, whether thy tale be true.

Shakspeare's K. John.

Amazement at strange news.

Old men, and beldames, in the streets,
Do prophesy upon it dangerously;

Young Arthur's death is common in their
mouths;

And when they talk of him they shake their
heads,

And whisper one another in the ear;

And he, that speaks, doth gripe the hearer's
wrist;

Whilst

350 ELEMENTS OF

Whilst he, that hears, makes fearful action;
With wrinkled brows, with nods, with rolling
eyes.

I saw a smith stand with his hammer, thus,
The whilst his iron did on the anvil cool,
With open mouth swallowing a taylor's news;
Who, with his shears and measure in his hand,
Standing on slippers (which his nimble haste
Had falsely thrust upon contrary feet)
Told of a many thousand warlike French,
That were embattled and rank'd in Kent:
Another lean unwash'd artificer,
Cuts off his tale, and talks of Arthur's death.

Ibidem.

Emphatic climax of astonishment.

Sir Richard, what think you? Have you
beheld,
Or have you read, or heard? or could you
think?
Or do you almost think, although you see,
That you do see? Could thought without this
object
Form such another? This is the very top,
The height, the crest, or crest unto the crest
Of Murder's arms: this is the bloodiest shame,
The

The wildest savag'ry, the vilest stroke,
That ever wall-ey'd Wrath, or starving Rage,
Presented to the tears of soft Remorse. *Ibid.*

P R I D E.

When our esteem of ourselves, or opinion of our own rank and merit is so high as to lessen the regard due to the rank and merit of others, it is called pride. When it supposes others below our regard, it is contempt, scorn, or disdain.

Pride assumes a lofty look, bordering upon the aspect and attitude of anger. The eyes full open, but with the eyebrows considerably drawn down, the mouth pouting, mostly shut, and the lips contracted. The words are uttered with a slow, stiff, bombastic affectation of importance; the hands sometimes rest on the hips, with the elbows brought forward in the position called a-kimbo; the legs at a distance from each other, the steps large and stately.

Pride

Pride asserting Dependence.

Your grace shall pardon me, I will not back;
 I am too high-born to be property'd;
 To be a secondary at controul,
 Or useful serving-man and instrument,
 To any sovereign state throughout the world.
 Your breath first kindled the dead coal of wars
 Between this chafis'd kingdom and myself,
 And brought in matter that should feed this
 fire;

And now 'tis far too huge to be blown out,
 With that same weak wind which enkindled it.
 You taught me how to know the face of right,
 Acquainted me with interest to this land,
 Yea, thrust this enterprize into my heart;
 And come ye now to tell me, John hath made
 His peace with Rome? What is that peace to
 me?

I, by the honour of my marriage-bed,
 After young Arthur, claim this land for mine;
 And, now it is half-conquer'd, must I back,
 Because that John hath made his peace with
 Rome?

Am I Rome's slave? What penny hath Rome
 borne,

What

What men provided, what munition sent,
 To underprop this action? Is't not I,
 That undergo this charge? who else but I,
 And such as to my claim are liable,
 Sweat in this business, and maintain this war?
 Have I not heard these islanders shout out,
Vive le Roy! as I have bank'd their towns?
 Have I not here the best cards for the game,
 To win this easy match played for a crown?
 And shall I now give o'er the yielded set?
 No, no, my soul, it never shall be said.

Shaksp. K. John.

Worcester, get thee gone, for I do see
 Danger and disobedience in thine eye:
 O, fir, your presence is too bold and peremp-
 tory,

And majesty might never yet endure
 The moody frontier of a servant brow.
 You have good leave to leave us; when we need
 Your use and counsel, we shall send for you.

Ibid. First Part Hen. IV.

CONFIDENCE, COURAGE, BOASTING.

Confidence is hope, elated by security
 of success in obtaining its object; and

courage is the contempt of any unavoidable danger in the execution of what is resolved upon: in both the head is erect, the breast projected, the countenance clear and open, the accents are strong, round, and not too rapid; the voice firm and even. Boasting exaggerates these appearances, by loudness, blustering, and what is not unaptly called swaggering: the arms are placed a-kimbo, the foot stamped on the ground, the head drawn back with pride, the legs take large strides, and the voice swells into bombast.

Confidence in one beloved.

Base men that use them to so base effect;
 But truer stars did govern Proteus birth;
 His words are bonds, his oaths are oracles,
 His love sincere, his thoughts immaculate,
 His tears pure messengers sent from his heart,
 His heart as far from fraud, as heav'n from
 earth.

Shakspeare. Two Gent. of Ver.

Conf.

Confidence of success in combat.

Boling. Oh, let no noble eye profane a tear
For me, if I be gor'd with Mowbray's spear;
As confident, as is the faulcon's flight
Against a bird, do I with Mowbray fight.—
My loving lord, I take my leave of you;—
Of you, my noble cousin, lord Aumerle;—
Not sick, although I have to do with death;
But lusty, young, and chearly drawing breath.—
Lo, as at English feasts, so I regreet
The daintiest last, to make the end most sweet.
Oh thou, the earthly author of my blood,
Whose youthful spirit in me regenerate,
Doth with a two-fold vigour lift me up,
To reach at victory above my head,—
Add proof unto mine armour with my prayers;
That it may enter Mowbray's waxen coat,
And furbish new the name of John of Gaunt,
Even in the lusty 'haviour of his son.

Ibid. Rich. II.

Mowb. However heaven, or fortune cast my
lot,
There lives or dies, true to king Richard's
throne,

A a 2

A loyal

A loyal, just, and upright gentleman;
 Never did captive with a freer heart,
 Cast off his chains of bondage, and embrace
 His golden, uncontroul'd enfranchisement,
 More than my dancing soul doth celebrate,
 This feast of battle, with mine adversary.—
 Most mighty liege,—and my companion peers,
 Take from my mouth, the wish of happy years:
 As gentle and as . . . jocund, as to jest,
 Go I to fight, truth hath a quiet breast. *Ibid.*

Firm determined resolution in battle.

I am satisfy'd:

Cæsar sits down in Alexandria, where
 I will oppose his fate. Our force by land
 Hath nobly held; our sever'd navy too
 Have knit again, and fleet, threat'ning most
 sea-like.

Where hast thou been my heart?—Dost thou
 hear lady?

If from the field I should return once more,
 To kiss these lips, I will appear in blood;
 I and my sword will earn my chronicle;
 There is hope in it yet:

I will be treble-sinew'd, hearted, breath'd,

And

And fight maliciously : for when mine hours
 Were nice and lucky, men did ransom lives
 Of me for jests ; but now I'll set my teeth,
 And send to darkness all that stop me.

Ibid. Ant. and Cleop.

Boasting indignant challenge.

Show me what thou'lt do :

Woo't weep ? woo't fight ? woo't fast ? woo't
 tear thyself ?

Woo't drink up efil ? eat a crocodile ?

I'll do't—Do'st thou come here to whine,

To outface me with leaping in her grave ?

Be buried quick with her, and so will I :

And if thou prate of mountains let them throw
 Millions of acres on us ; till our ground

Singing its pate against the burning zone,

Make Ossa like a wart ! Nay, an thou'lt mouth

I'll rant as well as thou. *Shakeſp. Hamlet.*

PERPLEXITY, IRRESOLUTION, ANXIETY.

These emotions collect the body together as if for thoughtful consideration ; the eye-brows are contracted, the head hanging on the breast, the eyes cast

downwards, the mouth shut, the lips pursed together. Suddenly, the whole body alters its aspect as having discovered something; then falls into contemplation as before, the motions of the body are restless and unequal, sometimes moving quick, and sometimes slow; the pauses in speaking are long, the tone of the voice uneven, the sentences broken and unfinished.

Perplexity from temptation to evil.

From thee; even from thy virtue,—
What's this? what's this? Is this her fault or mine?

The tempter, or the tempted, who sins most?
Not she; nor doth she tempt; but it is I,
That lying by the violet in the sun,

| Do as the carrion does, not as the flower,
Corrupt with virtuous season. Can it be,
| That modesty may more betray our sense,
Than woman's lightness? having waste ground
enough,

Shall we desire to raise the sanctuary,

And

And pitch our evils there; oh, fie, fie, fie?
 What dost thou? or what art thou, Angelo?
 Dost thou desire her foully, for those things
 That make her good? O let her brother live;
 Thieves for their robbery have authority
 When judges steal themselves. What! do I
 love her,
 That I desire to hear her speak again,
 And feast upon her eyes? What is't I dream on?
 Oh cunning enemy, that to catch a saint
 With saints do'st bait thy hook! most dangerous,
 Is that temptation that doth goad us on
 To sin in loving virtue; ne'er could the strumpet
 With all her double vigour, art, and nature,
 Once stir my temper; but this virtuous maid
 Subdues me quite: ev'n till this very now,
 When men were fond, I smil'd, and wonder'd
 how. *Shakesp. Meas. for Meas.*

Perplexity from unexpected events.

Heaven for his mercy! what a tide of woes
 Comes rushing on this woeful land at once!
 I know not what to do:—I would to heaven,
 (So my untruth hath not provok'd him to it)
 The king had cut off my head with my brother's.—

What, are there posts dispatch'd for Ireland?—

How shall we do for money for these wars?—

Come, sister,—cousin I would say; pray pardon me,

Go, fellow, get thee home, provide some carts,
And bring away the armour that is there.—

Gentlemen, will you go to muster men? if I know

How, or which way, to order these affairs,

Thus disorderly thrust into my hands,

Never believe me. Both are my kinsmen:—

The one's my sovereign, whom both my oath
And duty bids defend; the other again

Is my kinsman, whom the king has wrong'd;

Whom conscience and my kindred bids to right,

Well, somewhat we must do—Come Cousin, I'll

Dispose of you:—Go muster up your men,

And meet me presently at Berkley; Gentlemen,

I should to Plashy too;—

But time will not permit:—All is uneven,

And every thing is left at six and seven.

Shaksp. Rich. II.

Perplexity, how to act on sudden surprise.

Yes;—'tis Emilia:—by and by.—She's dead,

'Tis like she comes to speak of Cassio's death;

The

ELOCUTION. 361

The noise was high.—Ha ! no more moving ?
Still as the grave.—Shall she come in, wer't good ?
I think she stirs again :—No.—what's the best
If she come in she'll sure speak to my wife.

Ibid. Othello.

VEXATION.

Vexation, besides expressing itself with the looks, gestures, tone and restlessness of perplexity, adds to these, complaint, fretting, and remorse.

Vexation at neglecting one's duty.

Oh what a rogue and peasant slave am I !
Is it not monstrous that this player here
But in a fiction, in a dream of passion,
Could force his soul so to his own conceit
That from her working, all his visage warm'd,
Tears in his eyes, distraction in his aspect,
A broken voice, and his whole function suiting
With forms to his conceit ? and all for nothing ;
For Hecuba !

What's Hecuba to him, or he to Hecuba
That he should weep for her ? *Shaks. Hamlet.*

PEEVISH.

PEEVISHNESS.

Peevishness is an habitual proneness to anger on every slight occasion, and may be called a lower degree of anger: it expresses itself therefore like anger but more moderately, with half sentences and broken speeches uttered hastily. The upper lip is disdainfully drawn up, and the eyes are cast obliquely upon the object of displeasure.

Troi. What art thou angry, Pandarus? What with me!

Pan. Because she's a-kin to me, therefore, she's not so fair as Helen; an she were not kin to me, she would be as fair on Friday as Helen is on Sunday. But what care I? I care not an she were a black-amoor, 'tis all one to me.

Troi. Say I she is not fair?

Pan. I do not care whether you do or no. She's a fool to stay behind her father: let her to the Greeks—and so I'll tell her the next time I see her—for my part, I'll meddle nor make no more i'th'matter.

Troi.

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Troi. Pandarus—

Pan. Not I.

Troi. Sweet Pandarus—

Pan. Pray you speak no more to me—I will leave all as I found it—and there's an end.

Shaksp. Troil. and Cress.

E N V Y.

Envy is a mixture of joy, sorrow, and hatred: it is a sorrow arising from the happiness of others enjoying a good which we desire, and think we deserve, or a pleasure we receive upon their losing this good for which we hated them. It is nearly a-kin to malice, but much more moderate in its tones and gestures.

———aside the devil turn'd,
For envy, yet with jealous leer malign
Ey'd them askance, and to himself thus plain'd.

Sight hateful, sight tormenting! thus these
two

Imparadis'd in one another's arms,
The happier Eden shall enjoy their fill
Of bliss on bliss; while I to hell am thrust,

Where

Where neither joy nor love, but fierce desire
Among our other torments not the least,
Still unfulfill'd with pain of longing pines.

Milton's Parad. Lost, Book iv. v. 502.

M A L I C E.

Malice is an habitual malevolence long continued, and watching occasion to exert itself on the hated object. This hateful disposition sets the jaws, or gnashes the teeth, sends blasting flashes from the eyes, stretches the mouth horizontally, clinches both the fists, and bends the elbows in a straining manner to the body. The tone of voice and expression are much the same as in anger, but not so loud.

How like a fawning publican he looks;
I hate him for he is a Christian,
But more for that in low simplicity,
He lends out money gratis, and brings down
The rate of usance here with us in Venice.
If I can catch him once upon the hip,
I will feed fat the ancient grudge I bear him.

He

He hates our sacred nation, and he rails
Ev'n there where merchants most do congregate
On me, my bargains, and my well-won thrift,
Which he calls interest. Cursed be my tribe
If I forgive him. *Shaksp. Merch. of Ven.*

SUSPICION, JEALOUSY.

Fear of another's endeavouring to prevent our attainment of the good desired raises our suspicion; and suspicion of his having obtained, or of being likely to obtain it, raises or constitutes jealousy. Jealousy between the sexes is a ferment of love, hatred, hope, fear, shame, anxiety, grief, pity, envy, pride, rage, cruelty, vengeance, madness, and every other tormenting passion which can agitate the human mind. Therefore, to express jealousy well, one ought to know how to represent justly all these passions by turns, and often several of them together. Jealousy shews itself by restlessness, peevishness, thoughtfulness, anxiety, and absence
of

of mind. Sometimes it bursts out into piteous complaint, and weeping; then a gleam of hope, that all is yet well, lights up the countenance into a momentary smile. Immediately the face, clouded with a general gloom, shews the mind overcast again with horrid suspicions and frightful imaginations. Thus the jealous man is a prey to the most tormenting feelings, and is alternately tantalized by hope and plunged into despair. Shakspeare, as if unable to express these feelings, makes Othello cry out:

But oh! what damned minutes tells he o'er
Who doats yet doubts, suspects yet strongly
loves!

Surprize in jealousy commencing.

Think, my lord!—Oh heav'n he echoes me!
As if there were some monster in his thought
Too hideous to be shown.—Thou dost mean
something:
I heard thee say but now—Thou lik'dst not that,
When

When Cassio left my wife—What didst not like?
 And when I told thee he was of my counsel,
 In my whole course of wooing, thou cry'dst,
indeed!
 And didst contract and purse thy brow together
 As if thou hadst shut up within thy brain,
 Some horrible conceit: if thou dost love me,
 Show me thy thought. *Shaksp. Othello.*

Suspicion and jealousy commencing.

Leo. Too hot, too hot:
 To mingle friendship far, is mingling bloods.
 I have a tremor cordis on me:—my heart
 dances;

But not for joy,—not joy,—This entertainment
 May a free face put on; derive a liberty
 From heartiness, from bounty, fertile bosom,
 And well become the agent: it may, I grant:
 But to be padding palms, and pinching fingers,
 As now they are; and making practis'd smiles,
 As in a looking-glass;—and then to sigh as
 'twere

The mort o' the deer; oh that is entertainment
 My bosom likes not, nor my brows;

—————*Marcilius*—————

Art thou my boy? ————— *Ibid. Winter's Tale.*

Jeal-

Jealousy increasing.

Go to, go to.

How she holds up the neb, the bill to him,
And arms her with the boldness of a wife,
To her allowing husband! Gone already;
Inch-thick knee-deep o'er head and ears a fork'd
one.

Go, play, boy, play;—thy mother plays, and I
Play too, but so disgrac'd a part, whose issue,
Will hiss me to my grave; contempt and cla-
mour

Will be my knell.—Go, play, boy, play—

There have been,
Or I am much deceiv'd, cuckolds ere now,
And many a man there is ev'n at this present,
Now while I speak this, holds his wife by the
arm,

That little thinks she hath been false in his ab-
sence.

Ibidem.

Attempt to hide jealousy.

Her. Are you mov'd, my lord?

Leo. No, in good earnest.—

How sometimes nature will betray its folly,

Its

Its tenderness; and make itself a pastime
 To harder bosoms! looking on the lines
 Of my boy's face, methoughts, I did recoil
 Twenty-three years; and saw myself unbreech'd,
 In my green velvet coat; my dagger muzzled,
 Lest it should bite its master, and so prove,
 As ornament oft does, too dangerous.—

How like, methought, I then was to this kernel,
 This squash, this gentleman:—Mine honest
 friend,

Will you take eggs for money? *Ibidem.*

Jealousy confirmed.

Dost think I am so muddy, so unsettled,
 To appoint myself in this vexation, fully
 The purity and whiteness of my bed
 Which to preserve is sleep; which being spotted
 Is goads, thorns, nettles, tails of wasps?
 Give scandal to the blood o'th'prince my son
 Who I do think is mine, and love as mine,
 Without ripe moving to't? Would I do this?
 Could man so blench? *Ibidem.*

Jealousy mixed with grief.

How blest am I
 In my just censure! in my true opinion!—

Alack for lesser knowledge!—how accurs'd
 In being so bless'd! There may be in the cup
 A spider steep'd, and one may drink, depart
 And yet partake no venom, for his knowledge
 Is not infected, but if one present
 The abhorr'd ingredient to his eye, make known
 How he hath drunk, he cracks his gorge, his
 fides,
 With violent hefts.—I have drunk, and seen
 the spider! *Ibidem.*

Jealousy mixed with rage and regret.

This fellow's of exceeding honesty,
 And knows all qualities with a learned spirit
 Of human dealings: if I do prove her haggard
 Though that her jesses were my dear heart-
 strings,
 I'd whistle her off and let her down the wind
 To prey at fortune. Haply, for I am black
 And have not those soft parts of conversation,
 That chamberers have, or for I am declin'd
 Into the vale of years—yet that's not much;—
 She's gone, I am abus'd, and my relief
 Must be—to loath her. Oh the curse of mar-

riage,

That

That we can call these delicate creatures ours
And not their appetites ! *Ibid. Otello.*

MODESTY, SUBMISSION.

Modesty is a diffidence of ourselves, accompanied with a delicacy in our sense of whatever is mean, indecent, or dishonourable ; or a fear of doing these things, or of having them imputed to us. Submission is an humble sense of our inferiority, and a quiet surrender of our powers to a superior. Modesty bends the body forward, has a placid downcast countenance, levels the eyes to the breast, if not to the feet of the superior character : the voice is low, the tone submissive, and the words few. Submission adds to these a lower bending of the head, and a spreading of the arms and hands downwards towards the person we submit to.

Modesty on being appointed to a high station.

Now, good my lord,
Let there be some more test made of my metal,

Before so noble, and so great a figure
Be stamp'd upon it. *Shaksp. Meas. for Meas.*

Submission on forgiveness of crimes.

O noble sir!
Your over-kindness doth wring tears from me:
I do embrace your offer, and dispose
From henceforth of poor Claudio.

Ibid. Much Ado, &c.

S H A M E.

Shame, or a sense of appearing to a disadvantage before one's fellow-creatures, turns away the face from the beholders; covers it with blushes, hangs the head, casts down the eyes, draws down and contracts the eye-brows. It either strikes the person dumb, or, if he attempts to say any thing in his own defence, causes his tongue to falter, confounds his utterance, and puts him upon making a thousand gestures and grimaces to keep himself in countenance; all which only heighten his confusion and embarrassment.

Shame

Shame at being convicted of a crime.

Oh my dread lord——

I should be guiltier than my guiltiness,
To think I can be undiscernable
When I perceive your grace like power divine,
Hath look'd upon my paper; then, good prince,
No longer session hold upon my shame,
But let my trial be mine own confession:
Immediate sentence then, and sequent death
Is all the grace I beg. *Shaksp. Meas. for Meas.*

GRAVITY.

Gravity, or seriousness, as when the mind is fixed, or deliberating on some important subject, smooths the countenance, and gives it an air of melancholy, the eyebrows are lowered, the eyes cast downwards, the mouth almost shut, and sometimes a little contracted. The posture of the body and limbs is composed, and without much motion: the speech slow and solemn, the tone without much variety.

Grave deliberation on war and peace.

Fathers, we once again are met in council;
 Cæsar's approach has summon'd us together,
 And Rome attends her fate from our resolves;
 How shall we treat this bold aspiring man?
 Success still follows him, and backs his crimes;
 Pharsalia gave him Rome, Ægypt has next
 Receiv'd his yoke, and the whole Nile is Cæsar's,
 Why should I mention Juba's overthrow,
 Or Scipio's death? Numidia's burning sands
 Still smoke with blood: 'Tis time we should
 decree

What course to take; our foe advances on us,
 And envies us even Lybia's sultry desarts.

Fathers, pronounce your thoughts; are they
 still fix'd

To hold it out and fight it to the last?

Or are your hearts subdu'd at length, and
 wrought,

By time and ill success, to a submission?

Sempronius speak. *Addison's Cato,*

ENQUIRY.

Enquiry into some difficult subject,
 fixes the body nearly in one posture, the
 head

head somewhat stooping, the eyes poring,
and the eye-brows contracted.

Enquiry mixed with suspicion.

Pray you, once more—

Is not your father grown incapable
Of reasonable affairs? is he not stupid
With age and altering rheums? Can he speak,
hear,

Know man from man, dispute his own estate?
Lies he not bed-ridden, and again does nothing
But what he did being childish?

Shaks. Winter's Tale.

A T T E N T I O N.

Attention to an esteemed or superior character has nearly the same aspect as inquiry, and requires silence; the eyes often cast down upon the ground; sometimes fixed upon the face of the speaker, but not too familiarly.

T E A C H I N G O R I N S T R U C T I N G.

Teaching, explaining, or inculcating, requires a mild serene air, sometimes ap-

proaching to an authoritative gravity. The features and gesture altering according to the age or dignity of the pupil, and importance of the subject inculcated. To youth it should be mild, open, serene, and condescending; to equals and superiors, modest, and diffident; but when the subject is of great dignity or importance, the air and manner of conveying the instruction, ought to be firm and emphatical. The eye steady and open, the eye-brow a little drawn down over it, but not so much as to look surly or dogmatical; the pitch of voice ought to be strong, steady, and clear, the articulation distinct, the utterance slow, and the manner approaching to confidence.

Instruction to modest youth.

Pol. Wherefore, gentle maiden,
Do you neglect your gilly-flowers and carnations?

Per. I have heard it said,

There

There is an art which in their piedness shares
With great creating nature.

Pol. Say there be,

Yet nature is made better by no mean,
But nature makes that mean; so over that art
Which you say adds to nature, is an art
Which nature makes; you see, sweet maid, we
marry

A gentler scyon to the wildest stock;
And make conceive a bark of baser kind
By bud of nobler race. This is an art
Which does mend nature, change it rather; but
The art itself is nature, *Shaksp. Winter Tale.*

Instruction to an inferior.

Angelo—

There is a kind of character in thy life,
That to the observer doth thy history
Fully unfold: Thyself and thy belongings
Are not thine own so proper, as to waste
Thyself upon thy virtues, them on thee.
Heav'n doth with us as we with torches do,
Not light them for themselves: for if our virtues
Did not go forth of us, 'twere all as if
We had them not. Spirits are not finely
touch'd

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touch'd

But to fine issues: nature never lends
 The smallest scruple of her excellence;
 But like a thrifty goddess, she determines
 Herself the glory of a creditor,
 Both thanks and use. But I do bend my speech
 To one that can in my part me advertise.
 Hold therefore, Angelo,
 In our remove be thou at full yourself.
 Mortality and mercy in Vienna
 Live in thy tongue and heart: Old Escalus,
 Though first in question, is thy secondary:
 Take thy commission. *Ibid. Meas. for Meas.*

ARGUING.

Arguing, requires a cool, sedate, attentive aspect, and a clear, flow, and emphatical accent, with much demonstration by the hand; it assumes somewhat of authority, as if fully convinced of the truth of what it pleads for, and sometimes rises to great vehemence and energy of assertion; the voice clear, bold, distinct, and firm, as in confidence.

Reason-

Reasoning with deference to others.

Ay, but yet

Let us be keen, and rather cut a little,
Than fall, and bruise to death. Alas! this
gentleman

Whom I would save had a most noble father;
Let but your honour know, whom I believe
To be most strait in virtue, whether, in
The working of your own affections,
Had time coher'd with place, or place with
wishing,

Or that the resolute acting of your blood
Could have attain'd th' effect of your own pur-
pose,

Whether you had not some time in your life
Err'd in this point you censure now in him,
And pull'd the law upon you.

Shaksp. Meas. for Meas.

Reasoning warmly.

By my white beard,
You offer him, if this be so, a wrong,
Something unfilial: Reason, my son,
Should choose himself a wife; but as good rea-
son,

The father (all whose joy is nothing else
But fair posterity) should hold some counsel
In such a business. *Shaksp. Winter's Tale.*

Argument asserting right to property.

As I was banish'd, I was banish'd Hereford;
But as I come, I come for Lancaster.
And, noble uncle, I beseech your grace,
Look on my wrongs with an indifferent eye:
You are my father, for, methinks, in you
I see old Gaunt alive; O, then, my father!
Will you permit that I should stand condemn'd
A wand'ring vagabond; my rights and royalties
Pluck'd from my arms perforce, and given away
To upstart unthrifths? Wherefore was I born?
If that my cousin king be king of England,
It must be granted, I am duke of Lancaster.
You have a son, Aumerle, my noble kinsman;
Had you first dy'd, and he been thus trod down,
He should have found his uncle Gaunt a father,
To rouse his wrongs, and chase them to the bay,
I am deny'd to sue my livery here,
And yet my letter's-patents give and leave:
My father's goods are all distrain'd and sold;
And these, and all are all amiss employed,
What

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What would you have me do? I am a subject,
And challenge law: Attornies are deny'd me;
And therefore personally lay my claim
To my inheritance of free descent. *Rich. II.*

A D M O N I T I O N.

Admonition, assumes a grave air, bordering on severity; the head is sometimes shaken at the person we admonish, as if we felt for the miseries he was likely to bring upon himself; the right hand is directed to the person spoken to, and the fore-finger projected from the rest, seems to point out more particularly the danger we give warning of; the voice assumes a low tone, bordering on a monotone, with a mixture of severity and sympathy, of pity and reproach.

Admonition to execute laws strictly.

'Tis one thing to be tempted, Escalus,
Another thing to fall. I not deny
The jury passing on the prisoner's life,
May on the sworn twelve have a thief or two,
Guiltier

Guiltier than him they try; what's open made
 To justice, that it seizes on. What know
 The laws that thieves do pass on thieves? 'Tis
 pregnant,
 The jewel that we find, we stoop and tak'r,
 Because we see it; but what we do not see,
 We tread upon, and never think of it.
 You may not so extenuate his offence,
 For I have had such faults; but rather tell me
 When I, that censure him, do so offend,
 Let mine own judgment pattern out my death,
 And nothing come in partial. He must die.

Shaksp. Meas. for Meas.

*Admonition to beware of complaisance in
 friendship.*

Ever note, Lucilius,
 When love begins to sicken and decay,
 It useth an enforced ceremony.
 There are no tricks in plain and simple faith;
 But hollow men, like horses hot at hand,
 Make gallant shew, and promise of their mettle;
 But when they should endure the bloody spur,
 They fall their crests, and, like deceitful jades,
 Sink in the trial. Comes his army on?

Shaksp. Jul. Cæs.

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Admonition to act justly.

Remember March, the ides of March remember!

Did not great Julius bleed for justice' sake?
What villain touch'd his body, that did stab,
And not for justice? What shall one of us,
That struck the foremost man of all this world,
But for supporting robbers; shall we now
Contaminate our fingers with base bribes?
And sell the mighty space of our large honours,
For so much trash, as may be grasped thus?—
I had rather be a dog, and bay the moon,
Than such a Roman. *Ibidem.*

AUTHORITY.

Authority opens the countenance, but
draws down the eye-brows a little, so as
to give the look an air of gravity.

Authority forbidding combatants to fight.

Let them lay by their helmets and their
spears,
And both return back to their chairs again:—
Withdraw with us, and let the trumpets sound
While

While we return these dukes what we decree.
Draw near—

And list what with our council we have done.
For that our kingdom's earth should not be
soil'd

With that dear blood which it hath foster'd;
And for our eyes doth hate the dire aspect
Of civil wounds, plough'd up with neighbour's
swords,

Therefore we banish you our territories:
You, cousin Hereford, upon pain of death,
Till twice five summers have enrich'd our fields,
Shall not regret our fair dominions,
But tread the stranger paths of banishment.

Shakspeare's Richard II.

COMMANDING.

Commanding requires an air a little more peremptory, with a look a little severe, or stern. The hand is held out, and moved towards the person to whom the order is given with the palm upwards, and sometimes it is accompanied by a nod of the head to the person commanded. If the
com-

command be absolute, and to a person unwilling to obey, the right hand is extended and projected forcibly towards the person commanded.

Commanding combatants to fight.

We were not born to sue but to command,
Which since we cannot do to make you friends,
Be ready as your lives shall answer it,
At Coventry, upon St. Lambert's day ;
There shall your swords and lances arbitrate
The swelling difference of your settled hate.
Since we cannot atone you, you shall see
Justice decide the victor's chivalry.
Lord Marshal command our officer's at arms,
Be ready to direct these home alarms.

Shaksp. Rich. II.

FORBIDDING.

Forbidding, draws the head backwards, and pushes the arm and hand forwards, with the palm downwards, as if going to lay it upon the person, and hold him down immoveable, that he may not do

what is forbidden him; the countenance has the air of aversion, the voice is harsh, and the manner peremptory.

Forbidding to break orders.

On pain of death no person be so bold
Or daring hardy as to touch the lists,
Except the marshal and such officers
Appointed to direct these fair designs.

Shakesp. Rich. II.

AFFIRMING.

Affirming, with a judicial oath, is expressed by lifting the right hand and eyes towards heaven; or if conscience is appealed to, by laying the right-hand open upon the breast exactly upon the heart; the voice low and solemn, the words slow and deliberate: but when the affirmation is mixed with rage or resentment, the voice is more open and loud, the words quicker, and the countenance has all the confidence of strong and peremptory assertion.

Affirm-

Affirming an accusation.

My lord Aumerle, I know your daring tongue
Scorns to unsay what once it hath deliver'd;
In that dead time when Gloster's death was
plotted,

I heard you say,—Is not my arm of length
That reacheth from the restful English court,
As far as Calais to my uncle's head?

Among much other talk, that very time
I heard you say, you rather had refuse
The offer of a hundred thousand crowns
Than Bolingbroke return to England:

Adding withal, how blest this land would be,
In this your cousin's death.

If that thy valour stand on sympathies,
There is my gage, Aumerle, in gage to thine,
I heard thee say, and vauntingly thou spak'st it,
That thou wert cause of noble Gloster's death;
If thou deny'st it twenty-times, thou liest;
And I will turn thy falshood to thy heart
Where it was forged, with my rapier's point.

Shaksp. Rich. II.

DENYING.

Denying what is affirmed is but an affirmation of the contrary, and is expressed like affirmation. Denying a favour. See REFUSING.

Denying an accusation.

If I in act consent, or sin of thought,
Be guilty of the stealing that sweet breath,
Which was embounded in that beauteous clay,
Let hell want pains enough to torture me:
I left him well. *Shaksp. King John.*

DIFFERING.

Differing in sentiment may be expressed nearly as refusing. See REFUSING.

Differing about the conduct of a war.

Bru. Well, to our work alive. What do you think

Of marching to Philippi presently?

Cas. I do not think it good.

Bru. Your reason?

Cas. This it is:

'Tis

'Tis better that the enemy seek us,
 So shall he waste his means, weary his soldiers,
 Doing himself offence: whilst we lying still,
 Are full of rest, defence, and nimbleness.

Bru. Good reasons must of force give place
 to better.

The people 'twixt Philippi and this ground,
 Do stand but in a forc'd affection:
 For they have grudg'd us contribution.
 The enemy marching along by them,
 By them shall make a fuller number up,
 Come on refresh'd, new added, and encouraged;
 From which advantage shall we cut him off,
 If at Philippi we do face him there,
 These people at our backs.

Cas. Hear me, good brother——

Bru. Under your pardon.—You must note
 beside,

That we have tried the utmost of our friends,
 Our legions are brimfull, our cause is ripe;
 The enemy encreaseth every day,
 We, at the height, are ready to decline.
 There is a tide in the affairs of men,
 Which, taken at the flood, leads on to fortune;
 Omitted, all the voyage of their life

Is bound in shallows and in miseries,
 On such a full sea are we now afloat,
 And we must take the current when it serves,
 Or lose our ventures. *Shaksp. Jul. Caf.*

A G R E E I N G.

Agreeing in opinion, or being convinced, is expressed nearly as granting. See GRANTING.

Agreeing in an enterprize.

Post. I embrace these conditions; let us have articles betwixt us, only thus far you shall answer, if you make your addressee to her, and give me directly to understand you have prevailed, I am no farther your enemy, she is not worth our debate. If she remain unseduced, you not making it appear otherwise; for your ill opinion, and the assault you have made to her chastity, you shall answer me with your sword.

Jac. Your hand, a covenant; we will have these things set down by lawful counsel, and straightway for Britain, lest the bargain should catch cold and starve. I will fetch my gold and have our two wagers recorded. *Shaksp. Cymb.*

J U D G-

JUDGING.

Judging, demands a grave steady look, with deep attention, the countenance altogether clear from any appearance either of disgust or favour. The pronunciation slow, distinct, and emphatical, accompanied with little action, and that very grave.

Judging according to strict law.

Her. I beseech your grace that I may know,
The worst that may befall me in this case,
If I refuse to wed Demetrius.

Thef. Either to die the death, or to abjure
For ever the society of men.
Therefore, fair Hermia, question your desires,
Know of your youth, examine well your blood,
Whether not yielding to your father's choice,
You can endure the livery of a nun,
For aye to be in shady cloister mew'd,
To live a barren sister all your life,
Chanting faint hymns to the cold fruitless
moon.

Thrice blessed they that master so their blood,
To undergo such maiden pilgrimage!

But earthlier happy is the rose distill'd
Than that which withering on the virgin thorn,
Grows, lives, and dies in single blessedness.

Her. So will I grow, so live, so die, my lord,
Ere I will yield up my virginity
Unto his lordship, to whose unwish'd yoke
My soul consents not to give sovereignty.

Thef. Take time to pause, and by the next
new moon,

(The sealing day betwixt my love and me,
For everlasting bond of fellowship)
Upon that day either prepare to die
For disobedience to your father's will,
Or else to wed Demetrius, as he would,
Or on Diana's altar to protest
For aye austerity and single life.

Shakspeare's Mids. Night's Dream.

REPROVING.

Reproving, puts on a stern aspect, roughens the voice, and is accompanied with gestures, not much different from those of threatening, but not so lively. It is like Reproach, but without the sourness and ill-nature. See REPROACH,

How

How comes it Cassio you are thus forgot,
That you unlace your reputation thus,
And spend your rich opinion for the name,
Of a night-brawler? Give me answer to it.

Shakspeare's Othello.

ACQUITTING.

Acquitting, is performed with a benevolent tranquil countenance, and mild tone of voice; the right hand is open, and waved gently towards the person acquitted expressing dismissal. See DISMISSING.

CONDEMNING.

Condemning, assumes a severe look, but sometimes mixed with pity. The sentence is expressed either with severity or pity, according to the guilt of the person condemned.

Passing sentence with severity.

For this new-marry'd man, approaching here,
Whose salt imagination yet hath wrong'd
Your well-defended honour; you must pardon
him

For

For Mariana's sake ; but as a judge,
 Being doubly criminal, in violation
 Of sacred chastity, and in promise breach,
 Thereon dependent for your brother's life,
 The very mercy of the law cries out
 Most audible, even from his proper tongue,
 An Angelo for Claudio ; death for death.
 Haste still pays haste, and leisure answers lei-
 sure ;

Like doth quit like, and measure still for mea-
 sure.

Then Angelo, thy faults are manifest ;
 Which, tho' thou would'st deny 'em, deny thee
 'vantage.

We do condemn thee to the very block
 Where Claudio stoop'd to death ; and with like
 haste,

Away with him, *Shaksp. Meas. for Meas.*

Passing sentence with pity and reluctance.

God quit you in his mercy ! Hear your sen-
 tence :

You have conspir'd against our royal person,
 Join'd with an enemy, and from his coffers
 Receiv'd the golden earnest of our death,

Wherein

Wherein you would have sold your king to
slaughter,

His princes and his peers to servitude,

His subjects to oppression and contempt,

And his whole kingdom into desolation.

Touching our person, seek we no revenge;

But we our kingdom's safety must so tender,

Whose ruin you three sought, that to her laws

We do deliver you. Go therefore hence

Poor miserable wretches, to your death,

The taste whereof God of his mercy give

You patience to endure, and true repentance

Of all your dear offences. Bear them hence.

Ibid. Hen. V.

PARDONING.

Pardoning, differs from acquitting in this: the latter means clearing a person after trial of guilt, whereas the former supposes guilt, and signifies merely delivering the guilty person from punishment. Pardoning requires some degree of severity of aspect and tone of voice, because the pardoned person is not an object of entire unmixed approbation.

Præ-

Pardoning a cruel prosecution.

That thou mayst see the difference of our
 spirits,
 I pardon thee thy life before thou ask it:
 For half thy wealth, it is Anthonio's;
 The other half comes to the general state
 Which humbleness may drive into a fine.

Shaksp. Merchant of Venice.

DISMISSING.

Dismissing with approbation is done
 with a kind aspect and tone of voice: the
 right hand open, the palm upwards, gently
 waved towards the person. Dismissing
 with displeasure, besides the look and tone
 of voice which suits displeasure, the hand
 is hastily thrown out towards the person
 dismissed, the back part of the hand to-
 wards him, and the countenance at the
 same time turned away from him.

Dismissing with complaisance.

Chat. Then take my king's defiance from my
 mouth,

The farthest limit of my embassy.

K. John. Bear mine to him, and so depart in
in peace:

Be thou as lightning in the eyes of France,
For ere thou canst report I will be there,
The thunder of my cannon shall be heard;
So hence! Be thou the trumpet of our wrath,
And fullen presage of your own decay.—
An honorable conduct let him have;—
Pembroke, look to't:—farewel Chatillon.

Shaksp. K. John.

REFUSING.

Refusing, when accompanied with displeasure, is done nearly in the same way as dismissing with displeasure. Without displeasure, it is done with a visible reluctance, which occasions bringing out the words slowly, with such a shake of the head and shrug of the shoulders, and hesitation in the speech, as implies perplexity between granting and refusing, as in the following example.

Refus-

Refusing to lend money.

They answer in a joint and corporate voice,
That now they are at full, want treasure, cannot
Do what they would; are sorry—you are ho-
norable—

But yet they could have wish'd—they know
not—

Something hath been amiss—a noble nature
May catch a wrench—would all were well—
'tis pity;

And so intending other serious matters,
After distasteful looks and these hard fractions
With certain half-caps, and cold-moving nods,
They froze me into silence.

Shaksp. Timon of Athens.

Refusing with displeasure.

Met. Most high, most mighty, and most
puissant Cæsar,

Metellus Cimber throws before thy seat
An humble heart.

Cæs. I must prevent thee, Cimber;
These crouchings, and these lowly courtesies
Might fire the blood of ordinary men,

And

And turn pre-ordinance, and first decree
 Into the lane of children. Be not fond,
 To think that Cæsar bears such rebel blood,
 That will be thaw'd from the true quality
 With that which melteth fools; I mean sweet
 words,

Low-crooked-curtsies, and base spaniel fawn-
 ing.

Thy brother by decree is banished;
 If thou dost bend, and pray, and fawn for him,
 I spurn thee like a cur out of my way.

Know, Cæsar doth not wrong, nor without
 cause

Will he be satisfied, *Ibid. Jul. Cæs.*

GIVING, GRANTING,

When done with unreserved good-will,
 is accompanied with a benevolent aspect,
 and tone of voice; the right hand open,
 with the palm upwards, extending towards
 the person we favour, as if delivering to
 him what he asks; the head at the same
 time inclining forwards, as indicating a
 benevolent disposition and entire consent.

Giv-

Giving a daughter in marriage.

Prof. If I have too severely punished you,
 Your compensation makes amends; for I
 Have given you here a thread of mine own life,
 Or that for which I live, whom once again
 I tender to thy hand: all thy vexations
 Were but my trials of thy love, and thou
 Hast strangely stood the test. Here afore heav'n
 I ratify this my rich gift: Ferdinand
 Do not smile at me that I boast her off;
 For thou wilt find she will outstrip all praise,
 And make it halt behind her.

Fer. I believe it
 Against an oracle.

Prof. Then as my gift and thine own acquisition
 Worthily purchas'd, take my daughter.

Shakspeare's Tempest.

G R A T I T U D E.

Gratitude, puts on an aspect full of complacency. If the object of it be a character greatly superior, it expresses much submission. The right hand open with
 the

the fingers spread, and pressed upon the breast just over the heart, expresses very properly a sincere and hearty sensibility of obligation.

Gratitude for great benefits.

O great Sciolto ! O my more than father !
 Let me not live, but at thy very name
 My eager heart springs up and leaps with joy.
 When I forget the vast, vast debt I owe thee—
 (Forget—but 'tis impossible) then let me
 Forget the use and privilege of reason,
 Be banish'd from the commerce of mankind,
 To wander in the desert among brutes,
 To bear the various fury of the seasons,
 The midnight cold, and noon-tide scorching
 heat,
 To be the scorn of earth, and curse of heaven.

Rowe's Fair Penitent.

CURIOSITY.

Curiosity opens the eyes and mouth,
 lengthens the neck, bends the body for-
 wards, and fixes it in one posture, nearly

as in admiration. When it speaks, the voice, tone, and gesture, nearly as Inquiry. See INQUIRY.

Curiosity at first seeing a fine object.

Prof. The fringed curtains of thine eye advance,

And say what thou seest yond.

Mir. What is't a spirit?

Lo how it looks about! believe me, fir,
It carries a brave form. But 'tis a spirit.

Prof. No, wench, it eats and sleeps, and
bath such senses,

As we have, such.

Mir. I might call him

A thing divine, for nothing natural,
I ever saw so noble.

PROMISING.

Promising is expressed by benevolent looks, a soft but earnest voice, and sometimes by inclining the head, and hands open, with the palms upwards, towards the person to whom the promise is made.

Sin-

E L O C U T I O N. 403

Sincerity in promising is expressed by laying the right hand gently on the left breast.

Promise of prosperous events.

I'll deliver all,
And promise you calm seas, auspicious gales,
And sail so expeditious, it shall catch
Your royal fleet far off. *Shaks. Tempest.*

V E N E R A T I O N.

To parents, superiors, or persons of eminent virtue, is an humble and respectful acknowledgment of their excellence, and our own inferiority. The head and body is inclined a little forward, and the hand, with the palm downward, just raised as to meet the inclination of the body, and then let fall again with apparent timidity and diffidence; the eye is sometimes lifted up, and then immediately cast downward, as if unworthy to behold the object before it; the eye-brows are drawn down; the features and the whole body and limbs,

D d 2

are

are all composed to the most profound gravity. When this rises to adoration of the Almighty Creator and Director of all things, it is too sacred to be imitated, and seems to demand that humble annihilation of ourselves, which must ever be the consequence of a just sense of the divine Majesty, and our own unworthiness.

R E S P E C T

Is but a lesser degree of veneration, and is nearly allied to modesty.

D E S I R E.

Expresses itself by bending the body forwards, and stretching the arms towards the object, as to grasp it. The countenance smiling, but eager and wishful; the eyes wide open, and eye-brows raised; the mouth open; the tone of voice suppliant, but lively and chearful, unless there be distress as well as desire; the expressions fluent and copious; if no words are
used

used, sighs instead of them; but this is chiefly in distress.

COMMENDATION.

Commendation is the expression of that approbation we have for any object in which we find any congruity to our ideas of excellence, natural, or moral, so as to communicate pleasure. As commendation generally supposes superiority in the person commending, it assumes the aspect of love, (but without desire and respect) and expresses itself in a mild tone of voice, with a small degree of confidence; the arms are gently spread, the hands open with the palms upwards, directed towards the person approved, and sometimes gently lifted up and down as if pronouncing his praise.

Commendation for obliging behaviour.

You have done our pleasures very much
— grace, fair ladies;
Set a fair fashion on our entertainment;
Which was not half so beautiful and kind;

D d 3

You've

You've added worth unto't, and lively lustre,
 And entertain'd me with mine own device :
 I am to thank you for it, *Timon of Athens.*

Commendation for fidelity.

O good old man, how well in thee appears
 The constant service of the antique world,
 When service sweat for duty not for meed ;
 Thou art not for the fashion of these times,
 Where none will sweat but for promotion,
 And having that, do choak their service up,
 Even with the having ; It is not so with thee.
As You Like It,

EXHORTING.

Exhorting, or encouraging, is earnest persuasion attended with confidence of success. The voice, has the softness of love, intermixed with the firmness of courage ; the arms are sometimes spread, with the hands open, as intreating, and sometimes the right hand is lifted up, and struck rapidly down as enforcing what we say.

Exhort-

Exhorting.

But wherefore do you droop ? why look you
sad ?

Be great in act as you have been in thought ;
Let not the world see fear and sad distrust,
Govern the motion of a kingly eye :
Be stirring as the time ; be fire with fire ;
Threaten the threatener, and outface the brow
Of bragging horror : so shall inferior eyes,
That borrow their behaviours from the great,
Grow great by your example ; and put on
The dauntless spirit of resolution ;
Show boldness and aspiring confidence :
What shall they seek the lion in his den,
And fright him there, and make him tremble
there ?—

Oh let it not be said !—Forage and run,
To meet displeasure farther from the doors,
And grapple with him, ere he come so nigh.

Shaksp. K. John.

COMPLAINING.

Complaining, as when one is under
violent bodily pain, distorts the features,

D d 4

almost

almost closes the eyes; sometimes raises them wistfully; opens the mouth, gnashes the teeth, draws up the upper lip, draws down the head upon the breast, and contracts the whole body. The arms are violently bent at the elbows, and the fists strongly clinched. The voice is uttered in groans, lamentations, and sometimes violent screams.

Complaining of extreme pain.

Search there, nay probe me, search my
wounded reins—

Pull, draw it out—

Oh, I am shot! A forked burning arrow
Sticks cross my shoulders: the sad venom flies
Like light'ning through my flesh, my blood,
my marrow.

Ha! what a change of torments I endure!
A bolt of ice runs hissing through my bowels;
'Tis sure the arm of death; give me a chair;
Cover me for I freeze, and my teeth chatter,
And my knees knock together.

Lee's Alexander,

FATIGUE.

Fatigue from hard labour, gives a general languor to the body; the countenance is dejected, the arms hang listless; the body, if not sitting or lying along, stoops as in old age; the legs, if walking, are dragged heavily along, and seem, at every step to bend under the weight of the body. The voice is weak and hardly articulate enough to be understood.

Fatigue from travelling.

I see a man's life is a tedious one:
I've tir'd myself, and for two nights together
Have made the ground my bed. I should be
sick,
But that my resolution helps me. *Milford,*
When from the mountain top Pisania show'd
thee,
Thou wast within a ken. Oh me, I think
Foundations fly the wretched, such I mean
Where they should be reliev'd.

Shakspeare's Cymbeline.

Full.

Feebleness from hunger.

Adam. Dear master, I can go no farther;
Oh, I die for food! here lie I down and mea-
sure out my grave. Farewel, kind master.

Duke. Welcome: set down your venerable
burden
And let him feed.

Orla. I thank you most for him.

Adam. So had you need,
I scarce can speak to thank you for myself.

Ibid. *As You Like It.*

SICKNESS.

Sickness, has infirmity or feebleness in every motion, and utterance; the eyes dim and almost closed, the cheeks are pale and hollow, the jaw falls, the head hangs down as if too heavy to be supported by the neck; the voice feeble, trembling, and plaintive, the head shaking, and the whole body, as it were sinking under the weight that oppresses it.

Sick-

Sickness approaching to death.

And wherefore should this good news make
me sick?

I should rejoice now at this happy news,
And now my sight fails, and my brain is gid-
dy:—

O me! come near me, now I am much ill.

I pray you take me up and bear me hence
Into some other chamber, softly pray—

Let there be no noise made, my gentle friends,

Unless some dull and favourable hand

Will whisper music to my weary spirit.

Shaksp. Hen. IV. 2d Part.

Trifling as this selection of examples
of the passions may appear, it cost no
small trouble to make it. The passions
are every where to be found in small por-
tions, promiscuously mingled with each
other, but not so easily met with in ex-
amples of length, and where one passion
only operates at a time: such a selection,
however, seemed highly proper to facili-
tate

tate the study of the passions, as it is evident, that the expression of any passion may be sooner gained by confining our practice for a considerable time to one passion only, than by passing abruptly from one to the other as they promiscuously occur. I shall now give a few examples of the latter kind, and would earnestly recommend it to every reader and speaker to analyze his composition, and carefully to mark it with the several passions, emotions, and sentiments it contains, by which he will distinguish and separate what is often mixed and confounded, and be prompted to force and variety at almost every sentence.

I am well aware, that the passions are sometimes so slightly touched, and often melt so insensibly into each other, as to make it somewhat difficult precisely to mark their boundaries; but this is no argument against our marking them where they

they are distinct and obvious ; nor against our suggesting them to those who may not be quite so clear-sighted as ourselves. Indeed, the objection to this practice seems entirely founded on these two misconceptions, because we cannot perfectly delineate every shade of sound or passion, we ought not to attempt any approaches to them ; and because good readers and speakers have no need of these assistances, therefore they are useless to every one else : but this reasoning, I am convinced, is so palpably wrong, as sufficiently to establish the contrary opinion, without any other argument in its favour.

NARRATIVE.

Story of the sick atheist.

I shall conclude this paper with a story of an atheistical author, who, at a time when he lay dangerously sick, and had desired the assistance of a neighbouring curate, confessed to him with great contrition (*sorrow*), that nothing
 fat

fat more heavy at his heart, than the sense of his having seduced the age by his writings, and that their evil influence was likely to continue even after his death. The curate, upon farther examination, finding the penitent (*terror*) in the utmost agonies of despair (*narrative*) and being himself a man of learning, told him (*exhortation and encouraging*) that he hoped his case was not so terrible as he apprehended, since he found that he was so very sensible of his fault, and so sincerely repented of it. The penitent still urged the evil tendency of his book to subvert all religion, (*fear*) and the little ground of hope there could be for one, whose writings would continue to do mischief when his body was laid in ashes. The curate, finding no other way to comfort him, told him (*encouraging*) that he did well in being afflicted for the evil design with which he published his book, but that he ought to be very thankful that there was no danger of its doing any hurt. (*contempt*) that his cause was so very bad, and his arguments so weak, that he did not apprehend any ill effects of it. In short, that he might rest satisfied, his book could do no more
mis-

mischief after his death, than it had done whilst he was living. To which he added, for his farther satisfaction, (*indifference*) that he did not believe any, besides his particular friends and acquaintance, had ever been at the pains of reading it, or that any body after his death would ever enquire after it. The dying man had still so much the frailty of an author in him, as to be cut to the heart with these consolations; and, without answering the good man, asked his friends about him (with a peevishness, that is natural to a sick person) (*peevishness and resentment*) where they had picked up such a blockhead, and whether they thought him a proper person to attend one in his condition? The curate finding that the author did not expect to be dealt with as a real and sincere penitent, but as a penitent of importance, after a short admonition, withdrew; not questioning, but he should be again sent for if the sickness grew desperate. The author, however, recovered, and has since written two or three other tracts with the same spirit, and very luckily for his poor soul with the same success.

Spectator, N^o 167.

OTHELLO:

OTHELLO'S APOLOGY.

(Deference, submission.)

Most potent, grave, and reverend signiors,
My very noble and approved good masters :
That I have ta'en away this old man's daughter,

(Free acknowledgment, affirmation.)

It is most true ; true, I have married her ;
The very head and front of my offending

(Bluntness.)

Hath this extent ; no more. Rude am I in
my speech,

And little blest'd with the soft phrase of peace ;
For since these arms of mine had seven years
pith,

Till now some nine moons wasted, they have
used

Their dearest action in the tented field ;
And little of this great world can I speak,
More than pertains to feats of broils and battle ;
And therefore little shall I grace my cause,
In speaking for myself. Yet, by your patience,
I will a round unvarnish'd tale deliver,

Of my whole course of love ; what drugs, what
charms,

What

What conjuration, and what mighty magic,
 (For such proceeding I am charg'd withal,)
 I won his daughter with.

(Plain simple narration.)

Her father lov'd me, oft invited me;
 Still question'd me the story of my life,
 From year to year; the battles, sieges, fortunes,
 That I have past.
 I ran it through even from my boyish days,
 To th' very moment, that he bad me tell it;

(Concern mixed with fear.)

Wherein I spoke of most disastrous chances,
 Of moving accidents by flood and field;
 Of hair-breadth 'scapes i' th' imminent deadly
 breach;
 Of being taken by the insolent foe,
 And sold to slavery; of my redemption thence,
 And with it all my travel's history:

(Astonishment, grand description.)

Wherein of antres vast and desarts idle,
 Rough quarries, rocks and hills, whose heads
 touch heaven,

It was my hint to speak; *(Simple narration.)* all
 these to hear

Would Desdemona seriously incline;

But still the house-affairs would draw her thence,
Which ever as she could with haste dispatch,

(Eagerness and impatience.)

She'd come again, and with a greedy ear
Devour up my discourse: which I observing,
Took once a pliant hour, and found good means
To draw from her a prayer of earnest heart,
That I would all my pilgrimage dilate,
Whereof by parcels she had something heard,
But not distinctively: I did consent,

(Tenderness.)

And often did beguile her of her tears,
When I did speak of some distressful stroke
That my youth suffered. My story being done,
She gave me for my pains a world of sighs:
She swore in faith 'twas strange, 'twas passing
strange,

'Twas pitiful, 'twas wondrous pitiful—

She wish'd she had not heard it,—*(Desire.)* yet
she wish'd

That heaven had made her such a man—*(Simple narration.)* she thank'd me,

And bad me, if I had a friend that lov'd her,
I should but teach him how to tell my story,

(Conclusion.)

ELOCUTION. 419

And that would woo her. (*Confidence.*) On this
 hint I spake,
 She lov'd me for the dangers I had past,
 And I lov'd her, that she did pity them :

(*Submission.*)
 This is the only witchcraft I have used.

CASSIUS'S INVECTIVE AGAINST CÆSAR.

Narrative; Contempt; indignation.

Cas. I know that virtue to be in you, Brutus;
 As well as I do know your outward favour.
 Well, honour is the subject of my story.

(*Discontent.*)

I cannot tell what you and other men
 Think of this life; but, for my single self,
 I had as lief not be, as live to be

(*Contempt.*)

In awe of such a thing as I myself.

(*Pride.*)

I was born free as Cæsar; so were you:
 We both have fed as well; and we can both
 Endure the winter's cold, as well as he.

(*Narrative with contempt.*)

For once, upon a raw and gusty day,
 The troubled Tyber chafing with his shores;

Cæsar said to me, dar'st thou, Cassius, now,
 Leap in with me into this angry flood,
 And swim to yonder point?—(*Courage.*) Upon
 the word,

Accoutred as I was, I plunged in,
 And bade him follow: so, indeed, he did.
 The torrent roar'd; and we did buffet it
 With lusty sinews, throwing it aside,
 And stemming it with hearts of controversy;
 But ere we could arrive the point propos'd,

(*Fear, distress, intreaty.*)

Cæsar cry'd, Help me, Cassius, or I sink!

(*Boasting.*)

I, as Æneas our great ancestor,
 Did from the flames of Troy upon his shoulder
 The old Anchises bear, so from the waves of
 Tyber

Did I the tir'd Cæsar: (*Wonder.*) And this man
 Is now become a god; (*Contempt.*) and Cas-
 sius is

A wretched creature, and must bend his body,
 If Cæsar carelessly but nod on him.

(*Narrative with contempt.*)

He had a fever when he was in Spain,
 And, when the fit was on him, I did mark

(*Sneer.*)

How he did shake : (*Sneer.*) 'tis true, this god
did shake :

His coward lips did from their colour fly ;
And that same eye, whose bend doth awe the
world,

Did lose his lustre : (*Scorn.*) I did hear him
groan :

Ay, and that tongue of his, that bade the Ro-
mans

Mark him, and write his speeches in their books,
(*Feebleness and sickness.*)

Alas ! it cry'd, Give me some drink, Titinius,
As a sick girl. (*Wonder.*) Ye gods, it doth
amaze me !

A man of such a feeble temper should,
So get the start of the majestic world,
And bear the palm alone. *Shaksp. Jul. Cæs.*

HECTOR'S TAKING LEAVE OF ANDROMACHE.

Plaintive tenderness.

Thus having spoke, th' illustrious chief of
Troy,
Stretch'd forth his arms to clasp the lovely boy ;
The babe clung crying to his nurse's breast,
Scar'd at the dazzling helm and nodding crest :

With secret pleasure each fond parent smil'd,
And Hector hasted to relieve his child :
The glitt'ring terrors from his brows unbound,
And plac'd the beaming helmet on the ground ;

(Paternal affection.)

Then kiss'd the child, and lifting high in air,
Thus to the gods preferr'd a father's prayer :

(Solemn petition.)

O thou whose glory fills the etherial throne,
And all ye deathless pow'rs, protect my son !
Grant *him* like *me*, to purchase just renown,
To guard the Trojans, to defend the crown ;
Against his country's foes the war to wage,
And rise the Hector of the future age :

So when triumphant, from successful toils
Of heroes slain, he bears the wreaking spoils,

(Admiration.)

Whole hosts may hail him with deserv'd ac-
claim,

And say, *this* chief transcends his father's fame :

(Inexpressible satisfaction.)

While pleas'd, amidst the general shouts of
Troy,

His mother's conscious heart o'erflows with joy :

(Fond-)

(Fondness.)

He spoke: and fondly gazing on her charms,
 Restor'd the pleasing burden to her arms;
 Soft on her fragrant breast the babe she laid,
 Hush'd to repose, and with a smile survey'd;

(Pity and tenderness.)

The troubled pleasure, soon chastis'd by fear,
 She mingled with a smile a tender tear;
 The soften'd chief, with kind compassion
 view'd,
 And dry'd the falling drops, and thus pur-
 su'd.—

(Encouragement.)

Andromache! my soul's far better part,
 Why with untimely sorrow heaves thy heart?
 No hostile hand can antedate my doom,
 'Till fate condemns me to the silent tomb;

(Regret.)

Fix'd is the term of all the race of earth,
 And such the hard condition of our birth;
 No force can *then* resist, no flight can save,
 All sink alike, the fearful, and the brave:—

(Dismissing.)

No more—but hasten to thy tasks at home;
 There guide the spindle, and direct the loom:

(*Courage.*)

Me, glory summons to the martial scene,
The field of *combat* is the sphere of men;
Where heroes war, the foremost place I claim,
The first in danger, as the first in fame.

CONCLUSION.

As an essay towards reducing to practice the system of inflexions laid down in the present work, I have attempted to mark them as they occurred in Mrs. Yates's pronunciation of the Monody in Memory of Mr. Garrick. Not that by these marks I would pretend to have conveyed that justness of pause, that melody of voice, and that dignity of manner, which so remarkably distinguish the pronunciation of this great actress—These are among those perishable beauties so finely described in the Monody; but there are beauties of an inferior kind which are not quite so incommunicable, and it is presumed that those who have attentively perused

rufed what has been faid on the fubject in the prefent work, will not think *that* notation which conveys to us the inflexions of a good fpeaker, though unaccompanied by every other excellence, either an incurious or a ufelefs difcovery.

N. B. In the notation, or marks annexed to the Monody, I have made ufe of the horizontal line, not as a mark of emphasis or long quantity, but to exprefs that monotone, or famenefs of voice, which good pronouncers of verfe fo often introduce to the greateft advantage. This monotone generally falls into a lower key, and as it is naturally expreffive of awe, amazement, and admiration, is exceedingly fuitable to folemn, grand, and magnificent fubjects. For a more particular account of this Monotone, fee Vol. I. p. 115, 148.

MO-

M O N O D Y

IN MEMORY OF

G A R R I C K.

By R. B. SHERIDAN, Esq.

IF dying excellence deserves a tear,
If fond remembrance still is cherished
here,

Can we persist to bid your sorrows flow
For fabl'd sufferers, and delusive woe?
Or with quaint smiles dismiss the plaintive strain,
Point the quick jest, indulge the comic vein
Ere yet to buried Roscius we assign—
One kind regret—one tributary line!

His fame requires we act a tenderer part:
His memory claims the tear you gave his
art!

The general voice, the meed of mournful
verse,
The splendid sorrows that adorned his hearse,
The throng that mourn'd as their dead favour-
ite pass'd,

The

The grac'd\ respect\ that claim'd\ him to the
last\,

While Shakspear's\ image\ from its hallow'd\
base\,

Seem'd\ to prescribe\ the grave\, and point\
the place\,—

Nōr thēse,—nor all the sād regrēts that flōw
From fōnd fidēlity's domestic\ woe,—

So much are Garrick's\ praise\—so much\ his
due\—

As on this\ spot\—one\ tear\ bestow'd by you.\

Amid\ the arts\ which seek\ ingenuous\
fame\,

Our\ toil attempts\ the most precarious\ claim!

To him\, whose mimic pencil\ wins\ the prize\,

Obedient\ fame\ immortal\ wreaths\ supplies\:

Whate'er of wōnder Reynolds\ now may raise\,

Raphael\ still boasts\ cotemporary\ praise:

Each dazzling light\, and gaudier\ bloom\ sub-
du'd\,

With undiminish'd\ awe\ his\ works\ are
view'd\:

E'en beauty's\ portrait wears\ a softer\ prime\,

Touch'd\ by the tender\ hand\ of mellowing\
time\.

The

The patient\ sculptor\ owns\ an humbler\
part,

A ruder\ toil\, and more\ mechanic\ art;
Content with slow and timorous stroke to trace
The lingering\ line\, and mould\ the tardy\
grace\:

But once\ atchieved\—tho' barbarous wreck
o'erthrow

The sacred fane, and lay its glories\ low\,
Yet shall the sculptur'd\ ruin\ rise\ to day\,
Grac'd\ by defect\, and worship'd\ in decay\;
Th'enduring\ record\ bears\ the artist's\ name\,
Demands\ his honors\, and asserts\ his fame\.

Superior\ hopes the poet's\ bosom fire,—
O proud\ distinction\ of the sacred\ lyre\!—
Wide\ as th'inspiring\ Phoebus\ darts\ his
ray\,

Diffusive\ splendor\ gilds\ his votary's\ lay\.
Whether the song heroic woes rehearse,
With epic grandeur, and the pomp\ of verse\;
Or, fondly\ gay, with unambitious\ guile\
Attempt\ no\ prize\ but favouring\ beauty's\
smile\;

Or bear dejected to the lonely grove
The soft\ despair\ of unprevailing\ love\,—

What-

Whate'er\ the theme\—thro' every age\ and
clime\

Congenial\ passions\ meet th' according rhyme\;
The pride\ of glory\—Pity's\ sigh\ sincere—
Youth's\ earliest\ blush\—and beauty's\ vir-
gin\ tear\.

Such is their\ meed\—their\ honors thus\
secure\,

Whose arts\ yield\ objects\, and whose works\
endure\.

The actor\ only\, shrinks from time's\ award\;
Feeble\ tradition\ is his\ memory's\ guard\;
By whose faint breath\ his merits\ must abide\,
Unvouch'd\ by proof\—to substance\ unal-
lied\!

Ev'n matchless\ Garrick's\ art to heav'n\ re-
sign'd\,

No fix'd\ effect\, no model\ leaves behind\!

The grace of action—the adapted mien
Faithful\ as nature\ to the varied\ scene\;
Th'expressive glance—whose subtle\ comment\
draws\

Entranc'd\ attention\, and a mute\ applause\;
Gesture that marks\, with force\ and feeling\
fraught\,

A sense\ in silence\, and a will\ in thought\;

Har-

Harmonious speech/, whose pure/ and liquid/
tone

Gives verse/ a music/, scarce confess'd its own/
As light/ from gems/ assumes/ a brighter/ ray/
And cloath'd/ with Orient/ hues/, transcends/
the day/!—

Passion's wild break—and frown that awes the
sense/,

And every charm/ of gentler/ eloquence/
All/ perishable/!—like th' electric/ fire/

But strike/ the frame/—and as/ they strike/
expire/;

Incense/ too pure/ a bodied/ flame to bear/
It's fragrance/ charms/ the sense/, and blends/
with air/.

Where/ then/—while sunk in cold decay he
lies,

And pale eclipse/ for ever/ veils/ those eyes/!—

Where is the blest/ memorial/ that ensures/

Our Garrick's/ fame?—whose is the trust/?

'tis yours/.

And o! by every charm his art/ essay'd/

To sooth/ your cares/!—by every/ grief/ al-

lay'd/!

By the hūsh'd wonder which his accents drēw!

By his last/ parting/ tear/, repaid/ by you!

By

ELUCUTION.

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By all those thoughts, which many a distant
night,

Shall mark his memory with a sad delight!—

Still in your heart's dear record bear his name;

Cherish the keen regret that lifts his fame;

To you it is bequeath'd, assert the trust,

And to his worth—'tis all you can—be just.

What more is due from sanctifying time,

To chearful wit, and many a favour'd
rhyme,

O'er his grac'd urn shall bloom, a deathless
wreath,

Whose blossom'd sweets shall deck the
mask beneath.

For these,—when Sculpture's votive toil shall
rear

The due memorial of a loss so dear!—

O lovliest mourner, gentle Muse! be thine

The pleasing woe to guard the laurell'd
throne.

As Fancy, oft by Superstition led

To roam the mansions of the faint'd dead,

Has view'd, by shadowy Eve's unfaithful
gloom,

A weeping cherub on a martyr's tomb—

So

So thou', sweet' Muse', hang o'er his' sculp-
tur'd' bier',

With patient' woe', that loves' the lingering'
tear' ;

With thoughts' that mourn'—nor yet desire'
relief',

With meek' regret', and fond' enduring grief' ;

With looks' that speak'—he never' shall re-
turn' !—

Chilling' thy tender' bosom' clasp' his urn' ;

And with soft sighs disperse' th' irreverend'
dust',

Which time' may strew' upon his sacred' bust' ;

F I N I S.

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